EUROPEAN SCULPTURE & WORKS OF ART 900-1900

LONDON • FRIDAY 27 APRIL 2001

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SALE L01290

EUROPEAN SCULPTURE & WORKS OF ART 900-1900

27 APRIL 2001

EUROPEAN SCULPTURE
& WORKS OF ART 900-1900

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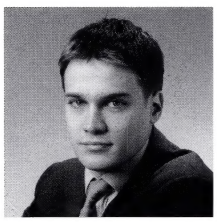

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EUROPEAN SCULPTURE & WORKS OF ART 900-1900

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SALE L01290

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10 am & 2 pm

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12 noon to 4 pm

Monday 23 April
9 am to 4.30 pm

Tuesday 24 April
9 am to 4.30 pm

Wednesday 25 April
9 am to 4.30 pm

Thursday 26 April
9 am to 4.30 pm

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CATALOGUE

£22 at the gallery
£24 by mail
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FRONT COVER ILLUSTRATION

Lot 158
La vigne et l'ormeau by
Louis-Edmond Laforesterie

BACK COVER ILLUSTRATION

Lot 51
A Norwegian Burr Birchwood Tankard, mid-17th Century from the circle of Samuel Halvorsen Fanden

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Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

Please note that purchased lots bigger than 18 inches in height or width will be sent to Sotheby's, King's House Warehouse, Great West Road, Brentford, Middlesex TW8 9AS. Tel: 020 8232 5600.

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£1 = €1.56

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

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SESSION ONE

FRIDAY 27 APRIL 2001
10 AM

LOTS 1-246

PLEASE NOTE SALE TIMES OF 10AM AND 2PM

Notice

All lots are offered subject to the Sotheby's Conditions of Business and to reserves. For all lots marked with a †, ‡, α, or Ω please refer to the VAT Information pages at the back of the catalogue.

1

1 Mosan, late 13th century
A POLYCHROME WOOD FIGURE OF ST. JOHN
right hand raised
70cm., 27in.

Related Literature:
Rhein und Maas, Kunst und Kultur 800-1400, exhibition catalogue Schnutgen Museum Köln, 1972, L4 and L7

£2,000-3,000
€3,150-4,750

2

2 French, second half 14th century
Probably Ile de France
A MARBLE GROUP OF THE VIRGIN AND CHILD
the Christ Child holding the Dove in his hands, integrally carved base with canted corners
94cm., 37in., right hand restored, wear to surface, Virgin's nose is chipped

Provenance:
Seligmann collection sold Sotheby's Monaco, 14 June 1981, lot 3

The intricate soft pleats and folds in the mantle of the Madonna accentuate the S curve in this representation of the Virgin. Compare with the figure of the Virgin and Child in the Walters Art Gallery Baltimore (inv.no. 27.265) which is carved with the same deep pleats on the robes as well as the tight band of pleats on the edge of the veil

Related literature:
Les Fastes du Gothique, le siècle de Charles V, exhibition catalogue, Galeries Nationales du Grand Palais, Paris 1981, fig.31B

‡ £7,000-10,000
€11,100-15,800

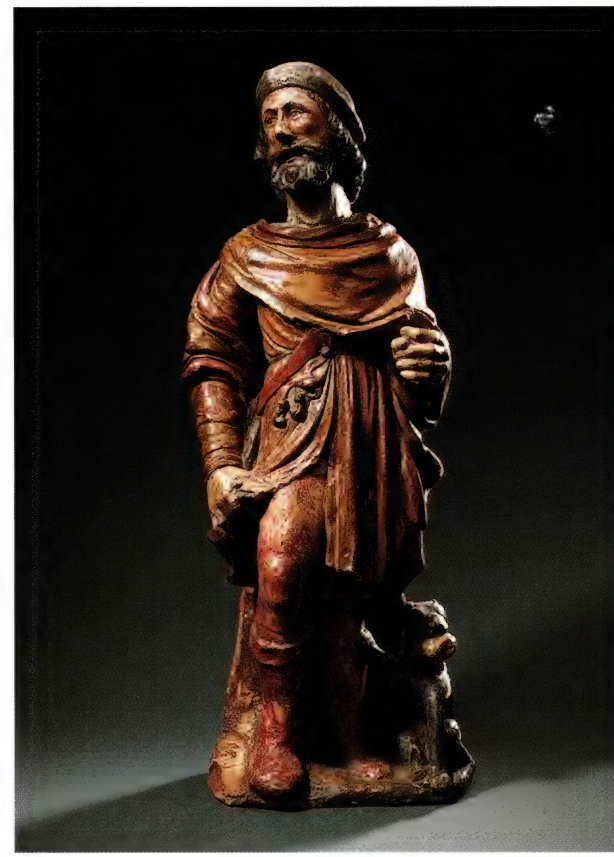
3 German, in Gothic style
A POLYCHROME WOOD GROUP OF THE VIRGIN AND CHILD
her drapery falling in soft *V* folds
33cm., 13in.

£800-1,200
€1,250-1,900

4 French, 16th century
A POLYCHROME STONE FIGURE OF ST. ROCH
79cm., 31in., repolychromed, plaster restoration

St. Roch, born in Montpellier, travelled around Europe helping victims of the plague. As the Black Death raged in Europe he became established as the protector of plague victims. Dressed as a pilgrim with his thigh revealed to reveal a plague spot he is generally depicted with a dog at his side

£2,500-3,500
€3,950-5,500


4

5 South German, in 16th century style
A POLYCHROME WOOD FIGURE OF ST. FLORIAN
clad in armour, a sword and pail of water at his side
65cm., 25½in., staff broken

£1,000-1,500
€1,600-2,350

6 Netherlandish, early 16th century
AN OAK RELIEF OF A SOLDIER FROM A CRUCIFIXION RETABLE
with right hand raised, the helmeted figure with face revealing traces of polychrome
47cm., 18½in.

† £4,000-6,000
€6,300-9,500

6

7 South Netherlandish, first half 16th century
AN OAK FIGURE OF ST. ROCH
the pilgrim saint pointing to the plague spot on his right thigh
48cm., 19in.; left hand missing

£1,500-2,000
€2,350-3,150

7

8

8 South German, dated 1587
A POLYCHROME LIMEWOOD GROUP OF THE VIRGIN AND CHILD
the Child clutching His mother's right thumb with His left hand whilst He holds the orb in His right, inscribed *1587* on the back
98cm., 38in.

£5,000-7,000
€7,900-11,100

9 South German, 16th century and later
THREE POLYCHROME WOOD RELIEFS
including a winged seraph's head, the bust of a clerk reading a book and an eighteenth century winged cherub's head; and A LATER PIERCED WOOD RELIEF centred by crowned head (4)
20 to 16.5cm., 8 to 6½in.

£1,000-1,500
€1,600-2,350

10

10 Netherlandish, circa 1600
A POLYCHROME WOOD RELIEF OF THE CRUCIFIXION
the equestrian figure of Longinus at the base of the cross with St. Mary Magdalene, Virgin and St. John to the right
44.5 by 39cm., 17½ by 15¼ in.

Provenance: Ole Olsen Collection

£2,500-3,500
€3,950-5,500

11

11 Netherlandish, early 16th century
A GROUP OF OAK RELIEFS FROM A CRUCIFIXION RETABLE
comprising four reliefs from the base including the figures of Stephaton, the sponge bearer, the two thieves crucified; and a late 16th century figure of St.Peter together with a later oak fire surround (8)
43, 60 and 37cm.; 17, 23½ and 14½in.

Provenance:
Benacre House

£5,000-7,000
€7,900-11,100

12 Malines, circa 1600
AN ALABASTER RELIEF OF THE LAST SUPPER
31.5 by 24cm., 12½ by 9½in., cracked, in later wood frame

Related literature:
G.Derveaux-Van Ussel, *Exposition de Sculptures anglaises et malinoises d'Albâtre,* Musée royaux d'Art et d'Histoire, 1967

£1,500-2,000
€2,350-3,150

12

13

13 Franco Flemish, circa 1600
A MARBLE FIGURE OF A KNEELING MAN IN PRAYER
from a tomb, kneeling on a cushion, with broad ruff, a sword about his waist
47cm., 18½in., traces of polychrome

† £4,000-6,000
€6,300-9,500

14 French, circa 1600
AN ALABASTER FIGURE OF A PRIANT
the man kneeling in prayer, a cloak over his peascod waistcoat
36cm., 14in.

£2,000-3,000
€3,150-4,750

15 Netherlandish, late 15th century
A BRASS PRICKET AND DOUBLE SOCKET CANDLESTICK
centred by iron pricket and two hexagonal sockets for candles
25cm., 10in.

£4,000-6,000
€6,300-9,500

16 Flemish, 15th century
A BRASS CANDLESTICK
incurved conical base, the stem with five bladed knops
30.5cm., 12in., some restorations

Related literature:
R.F.Michaelis, *Old Domestic Base-Metal Candlesticks,* Woodbridge 1978

£1,500-2,000
€2,350-3,150

14

17 18 19 20 21

17 Flemish, early 16th century style
A BRASS PRICKET CANDLESTICK
circular base with three lion feet, hexagonal stem terminating in a pricket
25.5cm., 10in.

£700-900
€1,100-1,400

18 Flemish or German, circa 1400
A BRONZE CANDLESTICK
circular base on three feet, top of stem pierced with rectangular aperture, hexagonal nozzle
19.5cm., 7¾in.

£2,000-3,000
€3,150-4,750

19 Flemish or German, in 15th century style
ANOTHER SIMILAR CANDLESTICK
15cm., 6in.

£1,000-1,500
€1,600-2,350

20 Nuremberg, 16th century
A BRASS ALMS BOWL
centred by a classical profile portrait, stamped around:
MARCV.IVLIVS.CICERO.CONS
21cm., 8¼in., rim pierced, minor restoration to the back

£1,500-2,500
€2,350-3,950

21 Flemish, late gothic style
A PAIR OF BRASS PRICKET CANDLESTICKS
tapering stepped base with inverted baluster stem and deep circular drip pan, brass pricket
29cm., 11½in.

£1,000-1,500
€1,600-2,350

22

22 French, late 15th century

A LEATHER AND GILT BRONZE CASKET

wood carcase overlaid with leather, strapwork in the form of foliate branches, applied on the lid with six roundels enclosing gothic script *det det*, the base gilt bronze hatched and applied with intricate foliate terminals, zoomorphic hanged hasp and handle

5 by 10½ by 7cm., 2 by 4¼ by 2¾in.

The casket although overlaid with leather is unusual in that the decorative elements are in the treatment of the metalwork rather than the leather work itself. More typical are those with cuir bouilli and ciselé decoration where the mounts are for the most part plain. The gothic script with the repeated word *det* possibly implies that the casket was a gift; from the latin *dare*. The incurved lock plate points to a dating towards the end of the fifteenth century.

Related literature:
E. Berger, *Prunkkassetten,* 1998, pp.112-116

£5,000-7,000
€7,900-11,100

23

23 French, 16th century

A LARGE BRONZE MORTAR

the body cast with four shaped buttresses interspersed with grotesque masks and beaded knops, with pestle (2)

18cm., 7in., length of pestle 37cm., 14½in.

£1,000-1,500
€1,600-2,350

24

24 Netherlandish, dated 1606

AN IRON SCABBARD WITH KNIFE AND FORK

two tined fork, knife with cutler's mark, etui pierced against velvet ground

38cm., 15in.

£2,500-3,500
€3,950-5,500

25 28 27 26 29 30

25 South German or Austrian 17th century
A GILT COPPER DEVOTIONAL FIGURE
the stepped base repoussé with two bands of fruit and foliage, cylindrical stem engraved with vine leaves surmounted by the standing figure of the Virgin and Child, her robes engraved with foliate decoration, her head surmounted by a pierced silver halo and crown
32cm., 12½in.

£2,000-3,000
€3,150-4,750

26 South German, circa 1700
AN IVORY FIGURE OF VENUS
her left foot resting on a dolphin
17.6cm., 7in., on wood base

£1,200-1,800
€1,900-2,850

27 Flemish, late 17th century
AN IVORY CORPUS 'CRISTO VIVO'
on later wood cross with stepped base
27.5cm., 10¾in., the cross 54cm., 21¼in.

£2,000-3,000
€3,150-4,750

28 Hispano Philippine, late 17th/early 18th century
AN IVORY FIGURE OF THE INFANT CHRIST
with glass eyes
16.4cm., 6½in.

Related literature:
B.S.Navarro de Pintado, *Marfiles Cristianos del Oriente en Mexico,* Guadaloupe 1985, no 23

£1,000-1,500
€1,600-2,350

29 Limoges, 16th century style
A GRISAILLE AND GILT ENAMEL DISH
painted with Ceres and her handmaiden, sheeves of corn to the left, classical buildings to the right, numbered *19* below, the back with four winged cherubs' heads, the rim with scrolling acanthus
24cm., 9½in.

£1,000-1,200
€1,600-1,900

30 South German, late 18th century after the antique
A BOXWOOD GROUP OF THE LAOCOON
17cm., 6¾in.

See footnote to lot 115

£1,500-2,000
€2,350-3,150

31

31 Dutch East Indies, circa 1700
AN IVORY FIGURE OF THE VIRGIN IMMACULATA
standing on a crescent moon with cherubs' heads, her robe carved with lacy border, a necklace with heart shaped pendant at her neck
26.5cm., 10¼in. on green velvet covered stand

This interesting figure appears to have been carved for the Dutch market as can be seen in the western clothing. Note the distinctive necklace, lacework borders and shoes.

£1,500-2,000
€2,350-3,150

32

32 Spanish Colonial, mid 18th century
A PAIR OF DEVOTIONAL SEMI SPHERICAL RELIEFS
carved in deep relief with the Adoration and the Crucifixion, traces of gilding and colour
diameter 7.5cm., 3in.; mounted in later stained wood frames

Related literature:
M.M. Estella Marcos, *Ivories from the Far Eastern Provinces of Spain and Portugal*, Monterrey 1977, nos 171 and 172 attributed to the Quito School

£3,000-4,000
€4,750-6,300

33 South German
by a follower of Conrad Meit
A PEARWOOD FIGURE OF JUDITH
the naked figure holding a sword
37cm., 14½in., traces of early colour

This figure appears to have been inspired by the alabaster figure of Judith dating from between 1510-15 in the Bayerisches Nationalmuseum, Munich. Compare also with the figure of Venus, circa 1505, in the Kunstgewerbemuseum, Cologne; note in particular the modelling of the lower torso, the breasts and the treatment of the eyes.

Related literature:
G.Troescher, *Conrad Meit von Worms, Ein Rheinischer Bildhauer der Renaissance,* Freiburg 1927 plates I-V
E.F.Bange, *Kleinplastik der deutschen Renaissance in Holz und Stein,* Leipzig 1929, plate 69

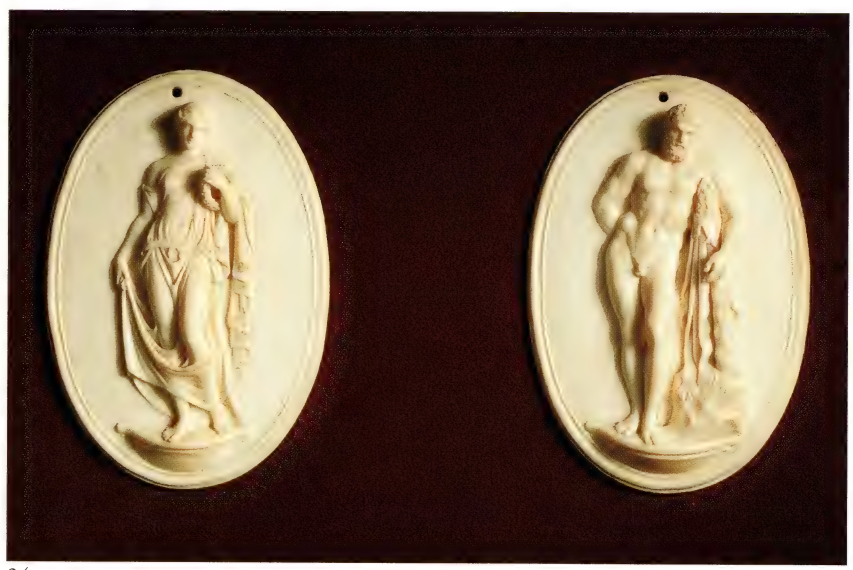
£1,500-2,000
€2,350-3,150

33

34 Attributed to Andrea Pozzi
Southern Italian, third quarter 18th century
A PAIR OF OVAL IVORY RELIEFS OF THE LUDOVISI HERCULES AND THE LUDOVISI FLORA
each carved on a plinth
9cm., 3½in. on felt ground in glazed wood frame

Andrea Pozzi (1759-1788) worked for King Carlos III of Spain and the king of Naples and Sicily. A pair of signed similar reliefs but rectangular were sold in these rooms 11th December 1986 lot 371. Two ivory reliefs by Pozzi of the Flagellation of Christ and the Crowning of Thorns are in the Museo Nazionale in Madrid.

£1,000-1,500
€1,600-2,350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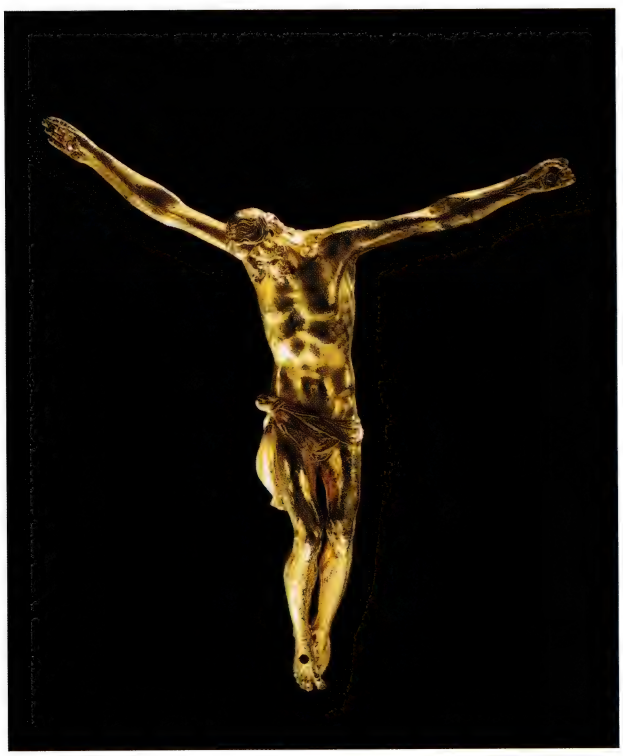
35



36

35 Roman, circa 1700
A PAIR OF GILT BRONZE AND LAPIS LAZULI PANELS
depicting the Baptism of Christ and Supper at Emmaus, the lapis veneered panels overlaid with pierced and chased gilt bronze
25 by 21cm., 9¾ by 8¼in.,

£6,000-8,000
€9,500-12,600

36 Italian, late 16th century
A GILT BRONZE CORPUS 'CRISTO MORTO'
finely tooled perizonium, hair and beard
21cm., 8½in.

£6,000-8,000
€9,500-12,600

37 38 39

37 English, late 18th century
A FLUORSPAR GOBLET
plain bowl, tapering stem
21cm., 8¼in., rim of bowl chipped, bowl and foot reattached

A fluorspar known also as blue john, this mineral has been used since Roman times for vases and other decorative objects. The material originates from Treak Cliff in the Kinderscout district of Derbyshire. Mostly patterned in curved bands of blue, violet and purple it is also found almost colourless and veined with yellowish-brown markings

£1,500-2,000
€2,350-3,150

38 German, in 18th century style
A TURNED IVORY COVERED CUP
turned foot lobed and with pierced fretwork band, lobed stem supporting tapering dodecagonal bowl
29cm., 11.5in.

For similar stylistic comparisons with the pierced strapwork and the lobed cup see K. Maurice, *Sovereigns as Turners, Material on a Machine Art by Princes,* Zürich, 1985 fig. 105

£1,500-2,000
€2,350-3,150

39 South German, late 18th century
AN AGATE TAZZA AND COVER
circular base, inverted baluster stem, the lid centred by a gilt bronze knop in the form of a putto with a shield
25.2cm., 10in.

£2,000-3,000
€3,150-4,750

40

40 Spanish, 17th century
A SILVER PROCESSIONAL CRUCIFIX
the double sided cross with shaped terminals applied on one side with the relief demi figures of Matthew, Mark and John flanking the Virgin and Child, on the other with St. Barbara, God the Father, St. Luke and a matyred saint centred by the Corpus, attachment screw at the base
43.5cm., 17in., silver back plate to cross possibly replaced

£1,800-2,200
€2,850-3,500

41

41 Rome, 18th century
A SILVER PIETA
stamped with Rome hallmark and indecipherable maker's mark
18cm., 7in.

£1,500-2,000
€2,350-3,150

42 Netherlandish, late 17th century
AN IVORY CORPUS
fine carved, the perizonium with deep folds; and **an Ivory Scroll** inscribed *Inri* (2)
39.5cm., 13½in.

Related literature:
Europäische Barockplastik am Niedderrhein. Grupello und seine Zeit, Kunstmuseum, Düsseldorf, 4 April - 20 June 1971, no.312

£3,000-5,000
€4,750-7,900

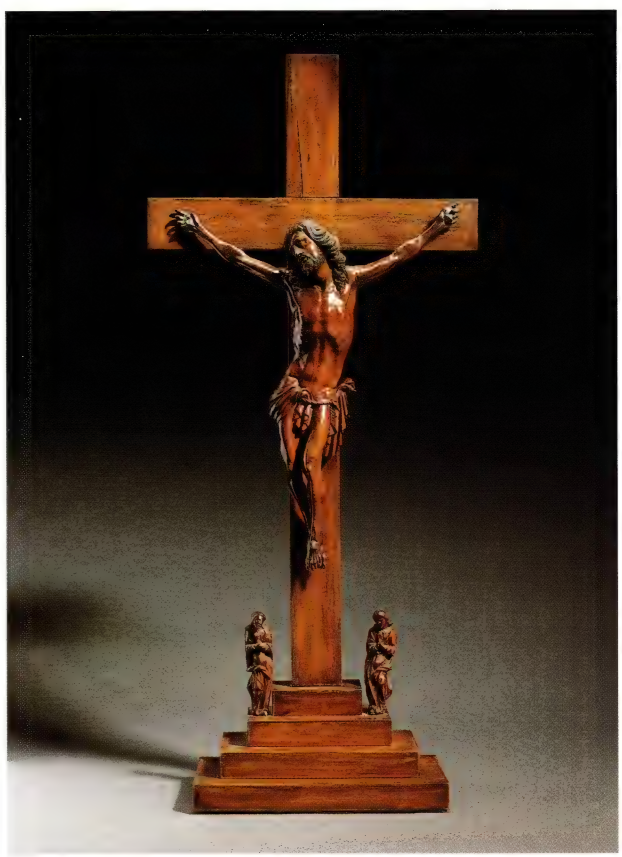
42

43 North Italian, 17th century
A BOXWOOD CORPUS 'CHRISTO VIVO'
finely carved hair and perizonium, mounted on later cross, the stepped base with the standing figure of the Virgin and St. John
the corpus 35cm., 13¾in., the cross 72cm., 28¼in.

£2,000-3,000
€3,150-4,750

44 Tyrol, first half 19th century
A FRUITWOOD AND IVORY RELIEF OF EVE
the naked ivory figure seated on crumpled cloth applied to fruitwood ground carved with landscape ground, signed beneath Eve's legs *ARTERO SCULPT*
14cm., 5½in.

£1,000-1,500
€1,600-2,350


43

45

45 Flemish, circa 1800
in the manner of François Duquesnoy
A PAIR OF OVAL BOXWOOD RELIEFS OF PUTTI AT PLAY
11cm., 4¼in. in gilt metal frames with suspension loop

£2,000-3,000
€3,150-4,750

46

46 French and Italian
18th/ early 19th century
FIVE TOOLED LEATHER CHALICE CASES
the shaped boxes overlaid with red and brown leather tooled floral and foliate decoration, two boxes stamped with the arms of Pope Pius VII (Chiaramonti) (5)
34 to 24cm., 9½ to 13½in.

Pius VII was pope from 1800 to 1823

£1,000-1,500
€1,600-2,350

47 English, 18th century
THREE KEYS
bronze and steel, one with bow a pierced crowned monogram, the pipe and bit engraved with scrolling foliage (3)
11.6 to 9.8cm., 4½ to 3½in.

Related literature:
Musée Le Secq des Tournelles
Ferronerie Ancienne ,ed. D'Allemagne
Paris 1924, Vol I plate LXXXV

† £1,000-1,500
€1,600-2,350

47 48

48 Netherlandish or South German, circa 1600
A BOXWOOD SPOON
the handle finely carved with a bearded caryatid
15cm., 6in., the bowl chipped

Compare with engravings of spoon heads after Arent van Bolten drawings dating from between 1595 and 1603 in the Rijksmuseum, Amsterdam. These in turn can be stylistically compared with works by Christoph Jamnitzer and Wendel Dietterlin the younger of Nuremberg.

Related literature: Dawn of the Golden Age and the Northern Netherlands 1580-1620, Rijksmuseum exh. cat. Amsterdam 1993, p.408-410

£1,000-1,500
€1,600-2,350

Scandinavian Works of Art

49 Swedish, circa 1700
A WOOD AND IVORY TUREEN
on ball feet, the polylobate bowl with two scrolling handles, the lid and handles heightened with ivory knops, later inscribed around the rim of the lid *Donné par le Roi Charles XV à Ulriesdal. VAISELLE DE /12 Août 1862/ CAMPAGNE DE GUSTAVE ADOLPHE*
16.5cm., 6½in.; width 29cm., 12½in., rim chipped, traces of wood worm

Charles XV (1826-72) was king of Sweden and Norway from 1859 to 1872. The later inscription on the rim alludes to this tureen being a campaign vessel for Gustavus Adolphus (1594-1639). However the baroque shape of the tureen would not have been in fashion until the second half of the 17th century. If any part of the inscription is to be believed it is more likely that it would have been used at the time of Charles XII of Sweden (1682-1718) in his war against Peter the Great of Russia and his allies.

£1,500-2,000
€2,350-3,150

49

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50 Norwegian, early 19th century
A LARGE POLYCHROME WOOD ALE BOWL
with horse's head handles, painted on the interior with stylised flowers and foliage, the rim with inscription *Velagte Jacob Larssen Næs aier dene Kienge Ao 1822/ Tiltorn stod ieg i skoven grøn men nu er ieg bleven enk Skiøn*
maximum width 48.8cm., 19¼in.

The inscription can be read loosely: *Jacob Larsen Næs owns this ale bowl 1822 /Before I stood in the forest green but now I have become truly beautiful*

£2,000-3,000
€3,150-4,750

51

51 Norwegian, mid 17th century from the circle of Samuel Halvorsen Fanden

A FINE AND RARE BURR BIRCHWOOD PEG TANKARD

on three pomegranate feet, the drum intricately carved with three garlands enclosing the seated figures of St. Matthew, Mark and Luke, a scroll above inscribed with their names, interspersed with trumpeting angels on cloud scrolls, the lid centred by the seated figure of Christ in Majesty inscribed *SALVATOR,* the interior with the seated figure of St. John the Evangelist, the whole enriched with ebony beading, engraved on the base *SMS*, the interior with metal pegs *9in., 22.7cm.*

Provenance:
The Company of Watermen and Lightermen of the River Thames; given to the Company by Past Master Reginald Francis in 1937.

This finely carved tankard can be closely compared to others attributed to Halvor Tordsen Fanden and to his son Samuel Halvorsen Fanden, illustrated by Gjaerder (figs 706-709); note the presence of wreaths, pomegranate feet and the inclusion of ebony beading as well as the inscribed scrolls. The covered birchwood cup by Samuel Fanden, dated 1664 and carved with the monograms of King Christian V and Queen Charlotte Amalie of Norway and Denmark is in Rosenborg Castle, Copenhagen also shows technical and stylistic similarities as in the intricate foliate wreathes and borders and the treatment of the bearded wildman which forms the stem of the cup

Related literature:
P.Gjærder, *Norske Drikkekar av Tre,* 2nd edition, Oslo 1982,

£25,000-35,000
€39,500-55,500

51

51

52

53

52 Norwegian, mid 17th century
A BIRCHWOOD PEG TANKARD
three stylised floral feet, the drum carved with biblical scenes including the Adoration of the Magi, King David with his harp, Rebecca drawing water from the well, Moses drawing water from the rock, scroll handle with fir cone thumbpiece, the lid centred by a roundel enclosing the Agony in the Garden, a band around carved with the twelve apostles grouped in pairs and standing back to back
21.5cm., 8½in.

Provenance:
The Company of Watermen and Lightermen of the River Thames; given to the Company by Past Master Reginald Francis in 1937.

Probably carved by the same hand as one in the Norsk Folke Museum, Oslo illustrated Gjærder fig 724 which encloses very similar scenes, excepting that the lid is centred by the infant Jesus in a manger. The scenes are taken from illustrations in the Danish bible of 1639 and Gjærder argues that the tankard was produced within a few years of publication

£6,000-8,000
€9,500-12,600

53 Norwegian, probably Sogn district second half 18th century
A BIRCHWOOD PEG TANKARD
on three lion feet, the drum carved with three arches each enclosing beneath a vase of tulips, scroll handle, lion thumbpiece, the lid centred by a lion surrounded by scrolling vine
16.5cm., 6½in.

Provenance:
The Company of Watermen and Lightermen of the River Thames; given to the Company by Past Master Reginald Francis in 1937.

Related literature:
P.Gjærder, *Norske Drikkekar av Tre,* 2nd edition, Oslo 1982, fig.736

£4,000-6,000
€6,300-9,500

Jewellery

54 Spanish, late 16th century
AN ENAMELLED GOLD AND WOOD PECTORAL CRUCIFIX PENDANT
the arms of quatrefoil shape, pierced to reveal wood carcase beneath, quatrefoil terminals heightened with black enamel terminating in a knop, surmounted above by a scroll inscribed *INRI*,four projecting pins, at the cross section beneath the applied corpus, two pendant pearls, suspension and later ring
8cm., 3⅛in.

The enriched mounting of a wood cross lead one to conjecture that the interior was thought to contain segments of the True Cross.

£2,500-3,500
€3,950-5,500

55 Hungarian, late 17th/18th century
A PAIR OF ENAMELLED GOLD MOUNTED GEM SET EARRINGS AND BROOCH
the enamelled gold scrollwork mount set in tall silver gilt collets with table cut emeralds and rubies and centred by a pearl, a further pendant pearl below, the earrings in three sections similarly wrought and with pendant pearl below
length of earrings 6cm., 2¼in., width of brooch 5.5cm., 2⅛in., with restorations to the back of the brooch.

Comparative Literature:
A. Hejj-Detari, *Anciens Joyaux Hongrois,* Budapest 1965, fig.43

£1,500-2,000
€2,350-3,150

56 German 17th century and later
A DIAMOND PROFILE PORTRAIT AGATE CAMEO OF EMPEROR CHARLES V
facing to the right, carved in relief with inscription *CAROLVS V AVGVSTVS,* set within a later gold frame mounted with twenty brilliant cut diamonds
the cameo 1.5cm., the frame 2.4cm., ⅝in. and 1in.

The cameo shows an elderly Charles V, he abdicated in 1555 and died in 1558, and stylistically follows medallic examples; note in particular the raised inscription. However, as with the cameo of the emperor in the Kunsthistorisches Museum Vienna illustrated in the Princely Magnificence catalogue this does not mean that the cameo dates from the mid sixteenth century as his portrait type and historical significance would have been popular well into the next century.

Related literature:
Princely Magnificence, Court Jewels of the Renaissance, 1500-1600, Victoria and Albert Museum Exhibition catalogue, 15th October 1980-1st February 1981,no 66; Weber *op.cit.* no 223.

£5,000-7,000
€7,900-11,100

57 Italian, late 18th century
A CARNELIAN CAMEO OF MILO OF CROTON
wrestling with a tree trunk
2.5cm., 1in., mounted in rectangular gold frame with attachment loop

£800-1,200
€1,250-1,900

58 Sicily, second half 17th century
AN ENAMELLED GOLD AND GEM SET NECKLACE
the open work links enamelled in red and white and centred by a square cushion shaped collet set with with a ruby chip, central link with shaped suspension link surmounted by an openwork crown and four pendant seed pearls
34cm., 13⅜in., one ruby missing, later catch , central link with later suspension ring

Related literature:
Ori e Argenti in Sicilia, Exhibition catalogue Museo Regionale Pepoli, Trapani, 1989, fig.21

£3,000-5,000
€4,750-7,900

59 Western European late 17th/early 18th century
AN ENAMELLED GOLD FILIGREE FRAGMENTARY NECKLACE
composed of twelve links, three with suspension pendants, the filigree wrought with scrolling bows, enamelled in pink, white and blues
16.5cm., 6in.

£800-1,200
€1,250-1,900

60 Spanish, 17th century
AN ENAMELLED GOLD CRUCIFIX PENDANT, A POMANDER AND A GILT BRASS IMMACULATA JEWEL
the crucifix pierced and enamelled in green, pink and white, the pomander in the form of a book (traces of enamel), the immaculata jewel set with four green pastes and pierced with inscription (3)
5, 3.5 and 7.5cm., 1¼ to 3in.

£1,200-1,800
€1,900-2,850

61 Sicilian, 18th century
AN ENAMELLED GOLD AND SEED PEARL NEF PENDANT
the sails set with seed pearls, the ship's body enamelled in black pink and blue, pendant pearls below
6cm., 2¼in.

£1,000-1,500
€1,600-2,350

62 Western European 17th century
A GROUP OF ENAMELLED GOLD NECKLACE LINKS
including two centred by hexagonal facetted lapis and an amethyst suspension pendant carved in the form of a bunch of grapes (7)
2.3 to 1.5cm., 5/8in. to ¾in.

The amethyst suspension pendant carved as a bunch of grapes would probably originally have formed part of pendant earrings such as those found in the Cheapside Hoard, now in the Museum of London, and dating to the first half of the seventeeth century.

£1,000-1,500
€1,600-2,350

63 Spanish or Southern Italian, 17th century
TWO ENAMELLED GOLD AND ROCK CRYSTAL PENDANTS
of oval form, one enclosing the reclining figure of the penitent Magdalen,the other St. Jerome, enamelled on the back and front, within rock crystal gold mounted frames (2)
2.7 and 3cm., 1 and 1⅛in.

£1,200-1,500
€1,900-2,350

64 Spanish, in renaissance style
AN ENAMELLED GOLD AND BAROQUE PEARL PENDANT
in the form of a siren, baroque pearl body with enamelled tail, three pendant pearls below, the suspension chains with further pearls, bow an enamelled floral knop
5½cm., 2¼in.

£800-1,200
€1,250-1,900

65 Spanish, 18th century
AN ENAMELLED GOLD DIAMOND SET PENDANT
in the form of a mermaid, a bow and arrow in her hands, her tail and suspension cartouche set with table cut diamonds, stamped on the back *22* and *Gonz*(?), suspension pearls
5.5cm., 2¼in., some reenamelling

Related literature:
la Yoyeria Española de Felipe II a Alfonso XIII en los Museos Estatales, Exhibition catalogue, Madrid 1998, nos 122 and 129

£2,000-3,000
€3,150-4,750

66 Southern Italian, late 17th century
TWO GOLD MOUNTED DEVOTIONAL PENDANTS
one of oval form enclosing rock crystal panels one with eglomisé panel depicting with St. Michael, the other with enamelled relief of the Presentation in the Temple, within glazed frame pierced with scrolls, the back similarly wrought (2)
2.9cm., 1⅛in.

£1,200-1,800
€1,900-2,850

67 Western European, early 17th century
AN IVORY AND ENAMELLED GOLD PECTORAL PENDANT
in the form of an ivory grotesque beast with the head of a youth and the body of a lion, supension chains and links enamelled in gold and red with pendant baroque pearl
7.6cm., 3in.

Compare with two ivory pendants remounted by Reinhold Vasters in the late 19th century which were included in the Princely Magnificence Exhibition at the Victoria and Albert Museum

Related literature:
Princely Magnificence, Court Jewels of the Renaissance, 1500-1600, Victoria and Albert Museum Exhibition catalogue, 15th October 1980-1st February 1981, nos H21 and H22

£1,000-1,500
€1,600-2,350

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68 Sicilian, Trapani, 17th century
A PAIR OF ENAMELLED GOLD AND CORAL EARRINGS
pierced and enamelled back plate centre by a coral cameo head, suspended below a seated coral figure on shaped pierced gold cartouche enamelled in blue, green and white, pendant pearls below (2)
5cm., 2in.

£1,000-1,500
€1,600-2,350

69 Sicilian, Trapani, early 17th century
TWO CORAL AND ENAMELLED GOLD PENDANTS
one with a coral figure of a cherub holding a lute, on enamelled gold cartouche, three coral beads below, the other similar (2)
3 and 4.5cm., 1½ and 1¾in.

£800-1,200
€1,250-1,900

70 Sicilian, Trapani, early 17th century
AN ENAMELLED GOLD AND CORAL PENDANT
pierced shaped back plate enamelled in black, green, white and blue applied with a standing carved coral figure of a saint holding a martyr's palm, five coral suspension rings below
7cm., 2¾in.

For similar pendants in the Museo Regionale Pepoli di Trapani, see M. C. di Natale *Ori e Argenti di Sicilia,* 1989 *figs 1*

£1,000-1,500
€1,600-2,350

Rings

71 Italian, 16th century
A SARDONYX CAMEO WITH AN EAGLE
carved in four layers, red against a grey ground, in later gold ring mount
width 1.5cm., ½in., the shank 2.3cm., ⅞in.

Related literature:
E.Kris, *Steinschneidekunst in der Italienieschen Renaissance*, nos. 378-280

£1,000-1,500
€1,600-2,350

72 Probably Roman, 1st to 2nd century
A RECTANGULAR AGATE CAMEO WITH DIANA AND A STAG
the seated figure with bow in hand, in later gold shank
width of cameo 1.6cm., ⅝in., diameter of shank 2.2cm., ¾in.

£1,500-2,000
€2,350-3,150

73 Italian, circa 1600
AN AGATE PORTRAIT CAMEO OF A YOUNG WOMAN
with braided hair, the shaped cameo with profile portrait, braided hair and draped shoulders, mounted in later gold ring mount
1.8cm., ¾in., diameter of shank 2cm., ¾in.

Related Literature:
I.S.Weber, *Kostbare Steine,* Munich 1992, nos.137-8

£1,200-1,800
€1,900-2,850

74 **Italian, 16th century**
A JASPER CAMEO WITH THE HEAD OF SENECA
carved in high relief with his wrinkled neck carved with numerous folds
2.2cm., ⅞in.

Compare with the cameos of old men carved in high relief originating from a Milan workshop illustrated Kris *op.cit.* plate 20 no. 80

£800-1,200
€1,250-1,900

75 **Italian, probably Milan, circa 1500**
A SARDONYX CAMEO
carved in three layers with a chariot pulled by three horses and driven by an angel, mounted in later gold ring with plain shank
width of cameo 2.6cm., 1in, diameter of shank 2cm., ¾in.

£1,500-2,500
€2,350-3,950

76 **Italian, late 15th/early 16th century**
AN AGATE CAMEO WITH A RECUMBENT DOG
carved in high relief in three layers, in later gold shank
width 2.4cm., 1in.; diameter of shank 2.3cm., ⅞in.

A similar but smaller cameo of a sleeping dog, symbol of fidelity, is mounted in an Italian fifteenth century ring in the British Museum

Related literature: O.M. Dalton, *Catalogue of the Finger Rings in the Franks Bequest,* British Museum catalogue 1912, no.922

£2,500-3,500
€3,950-5,500

77 **Bohemian, late 16th century**
AN OPAL CAMEO OF MINERVA
the bust helmeted carved in high relief; **and an Italian late 18th century agate cameo** with the profile of Brutus, a dagger and cap beneath the truncation of the neck (2)
2.3 and 2.9cm., ⅞ and 1⅛in.

£1,200-1,800
€1,900-2,850

78 *enlarged* 79 *enlarged*

78 English, dated 1568
A GOLD AND FOILED CRYSTAL ARMORIAL SIGNET RING WITH THE ARMS OF SIR THOMAS TYRINGHAM OF TYRINGHAM
the oval bezel engraved with a shield with an engrailed saltire on azure against a red ground, dated above *1568*, plain hoop
diameter 2.6cm., 1in.

Provenance:
Sir Thomas Tyringham and thence by descent

This type of signet ring first appeared in England in the second quarter of the sixteenth century remaining in fashion until the end of the century. As the foil is susceptible to moisture few have survived with the colours as bright and intact as the present example.

The family of Tyringham is recorded in Buckinghamshire from the end of the twelth century. Thomas Tyringham, son of Thomas was born in circa 1534 and died in 1595.

Related Literature:
C. Oman *British Rings, 800-1914,* 1974, plate 47
Princely Magnificence, Court Jewels of the Renaissance, 1500-1600, Victoria and Albert Museum Exhibition catalogue, 15th October 1980-1st February 1981,no 30.

£6,000-8,000
€9,500-12,600

79 German, second half 16th century
A GOLD MERCHANT'S SIGNET RING
oval bezel with rope border enclosing a standing male figure flanked by the initials *ND,*
diameter 2.8cm., 1⅛in.

Related literature:
O.M. Dalton *Catalogue of the Finger Rings in the Franks Bequest,* British Museum catalogue 1912

† £3,000-5,000
€4,750-7,900

80 Byzantine, probably 7th century
A GOLD RING
plain hoop with heavy circular bezel engraved with the standing figure of an unidentified saint flanked by lettering
diameter 2.2cm., ¾in.

Related literature:
M.C.Ross, *Catalogue of the Byzantine and early Medieval Antiquities in the Dumbarton Oaks Collection,* Washington 1965 nos.58,66,67,70

£2,000-3,000
€3,150-4,750

81 English, late 14th/ 15th century
A GOLD DIAMOND SET RING
plain shank, the bezel of sloping box form set with a pyramid cut diamond
diameter 2cm., ¾in.

Provenance:
Found near Wartling Sussex; disclaimed treasure trove.

The diamond at this time was thought to make the wearer invincible. The pyramid cut of the dimaond would also have enables the wearer to write on glass, a practice which was popular at the time.

Related literature:
S.Bury, *Rings,* Victoria & Albert Museum, 1984 plate 25B

£2,000-3,000
€3,150-4,750

82 English, circa 1500
A SILVER GILT RING
triple grooved bezel, spirally twisted bezel with engraved decoration
diameter 2cm., ¾in.

Provenance:
Found at Berwick, Winterbourne Basset, Wiltshire, disclaimed Treasure Trove
Literature:
Treasure Annual Report, 1998-1999, Department for Culture, Media and Sport publication, p.140
Related literature:
C. Oman, *British Rings, 800-1914,* 1974, plate 21G

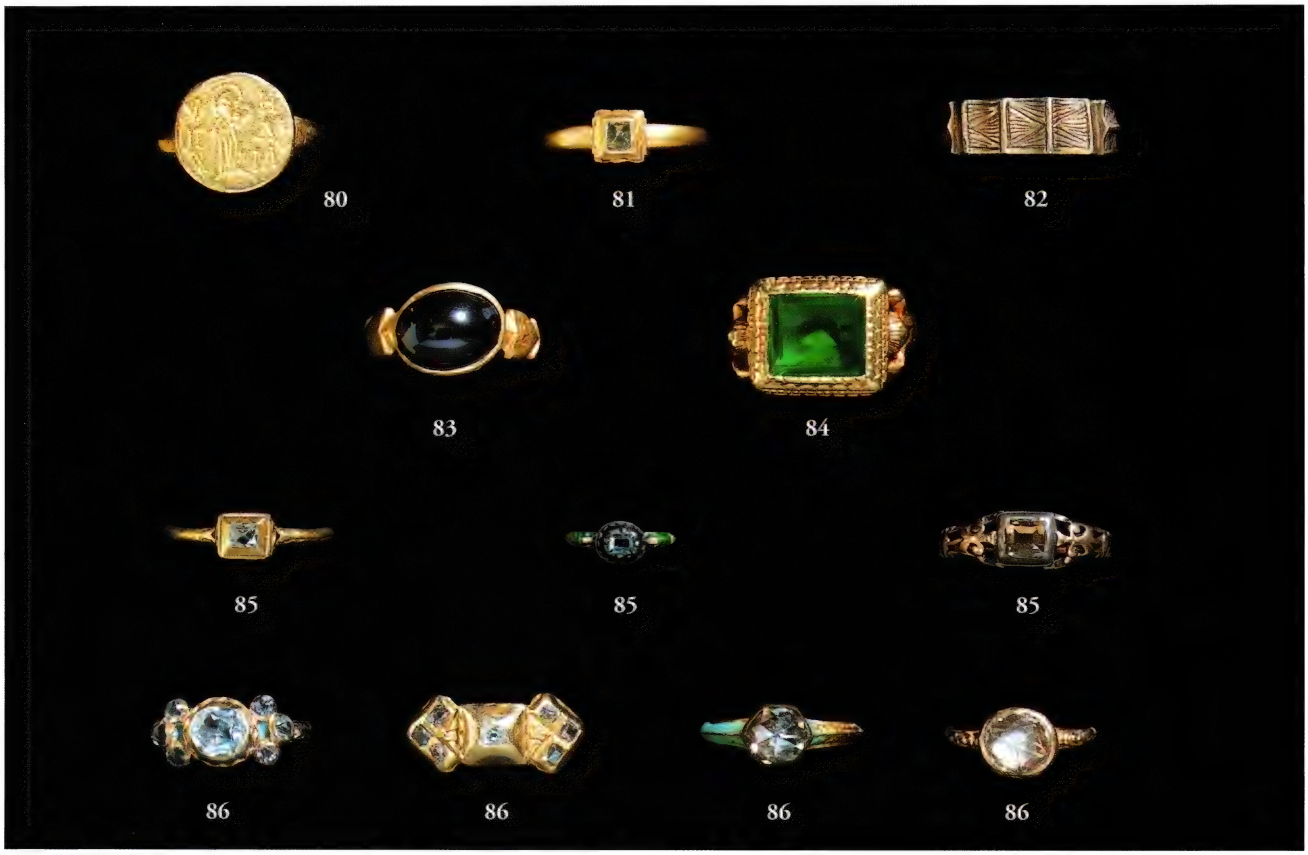
£800-1,200
€1,250-1,900

83 Probably early Medieval
A GARNET MOUNTED GOLD RING
the high bezel set with oval cabochon bezel, the shank incised with chevrons
diameter 2cm., ¾in., height of bezel 3cm., 1¼in.

Rings with tall collets set with gems exist amongst classical and early Byzantine examples. However the lack of embellishment to the collet and the shank are closer to examples found in the treasure of Colmar and Chalcis dating to the late thirteenth to fourteenth century.

Related literature:
Anna Beatriz Chadour, *Rings, the Alice and Louis Koch Collection,* Leeds 1994, no. 572

£1,000-1,500
€1,600-2,350



84 Spanish Colonial, in 17th century style
A GOLD MOUNTED PASTE SET RING
rectangular bezel set with a green paste, the shoulders in the form of two caryatid figures with arms raised, plain shank
diameter 2.1cm., ¾in.

£1,000-1,500
€1,600-2,350

85 Western European, 17th century
THREE GOLD GEM SET RINGS
one with pyramid bezel set with a diamond, traces of enamel, another probably Spanish, the bezel centred by square sloping collet and flanked by three diamond chips, the third ring circular set with a facetted crystal between three further stones on each side (3)
18 to 20mm., ¾in.

£2,000-3,000
€3,150-4,750

86 Western European, late 17th/early 18th century
FOUR GOLD AND GEM SET RINGS
three with enamelled shoulders with one inscribed *JM* on the back, two with facetted diamond bezels and two with silver collets enclosing table cut stones (4)
13 to 20mm., ½ to ¾in.

£2,000-3,000
€3,150-4,750

87

88

87 Italian, possibly Genoa
early 18th century
A PAIR OF MARBLE CORBELS
each carved with a winged cherub's head, the side inset with a triangular section of yellow marble (2)
38cm., 15in.

£2,000-3,000
€3,150-4,750

Later Wood , Marble and Terracotta

88 Italian, probably Venetian, circa 1700
A WHITE MARBLE RELIEF WITH THE HEAD OF CHRIST
32cm., 12½in., in giltwood frame

The deep cutting with the intricate treatment to the beard, the use of drapery and the turn of the head recall Orazio Marinali whose work is well represented in the Northern Italian towns of Vicenza, Verona, Bassano and Venice

Related literature:
C. Semenzato, *La scultura veneta del Seicento e del Settecento*, Venice, 1966, figs 56-57

£3,000-4,000
€4,750-6,300

Property of a European private collector

89 Italian, probably Naples, circa 1700
A POLYCHROME AND GLAZED TERRACOTTA GROUP OF ST. JEROME
the lion at his feet, an open book in hand, loosely draped cloak
53.5cm., 21in.

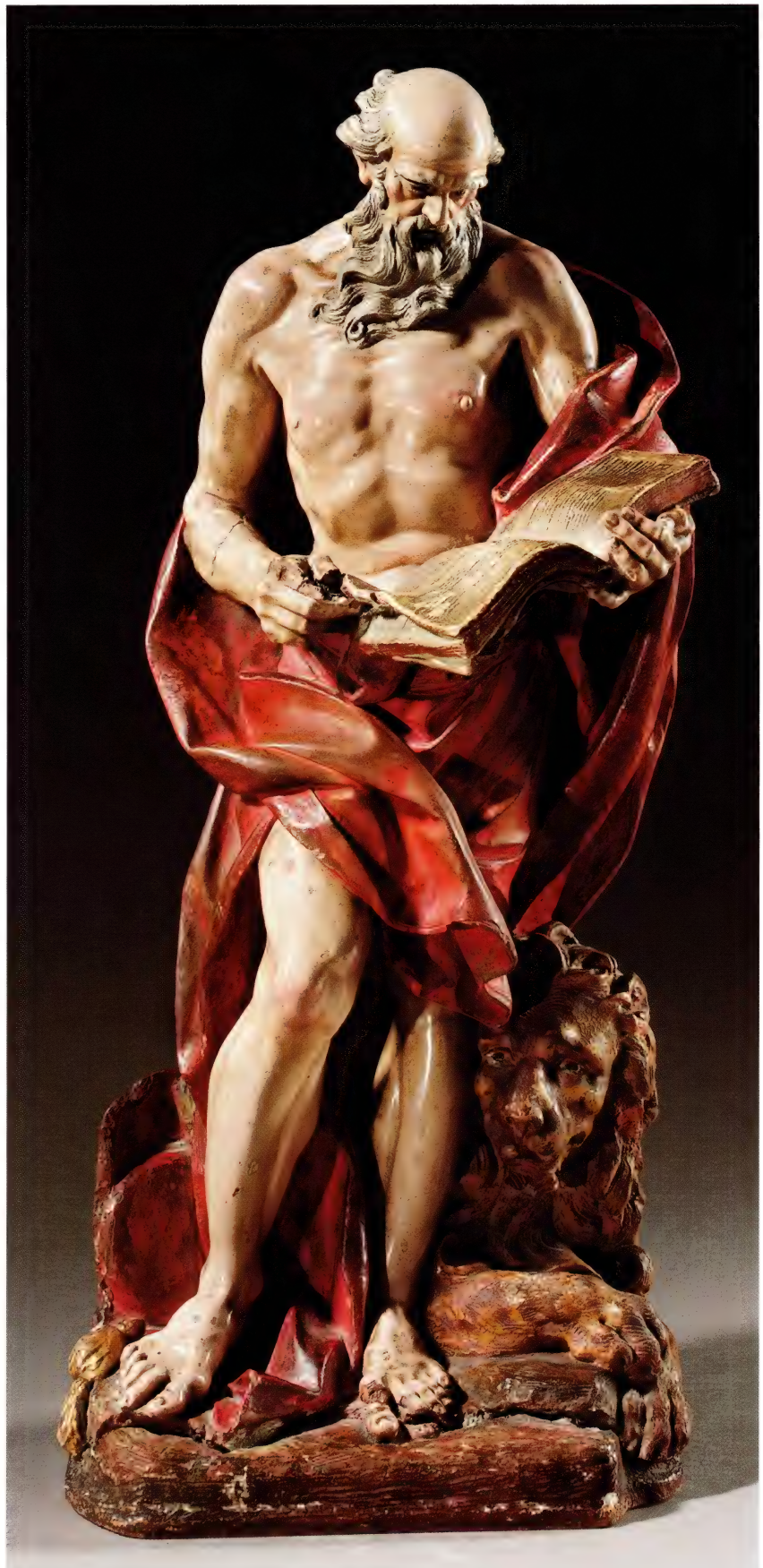
The subject of the group as well as the treatment of the head appear to have been inspired by the kneeling St. Jerome by Alessandro Vittoria in Santi Giovanni e Paolo in Venice which was produced between 1580 and 1590. However, the treatment to the drapery with its swirling deep folds point to a baroque artist working in Southern Italy.

Related literature:
A.E. Brinckmann, *Barock Bozzetti,* Frankfurt 1923, Vol. II, plate 62

£5,000-7,000
€7,900-11,100

90 South German, mid 18th century
A GILT AND POLYCHROME WOOD ROCAILLE RELIEF
centred by a cherub's head within a scrollwork cartouche, flanked by further scrolls, rocaille cresting above
height 64cm., 25¼in., width 109cm., 43in.

£2,000-3,000
€3,150-4,750



89

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91 Austrian, 17th century

A POLYCHROME WOOD EQUESTRIAN FIGURE OF ST. GEORGE

with flowing cape, skirt painted with flowers and foliage

152cm., 52½in., with iron supporting rod, on velvet covered stand

£15,000-20,000
€ 23,700-31,600

92 Southern Italian, possibly Malta dated 1745, signed Josefh Go***
A POLYCHROME AND GILT WOOD AND RELIEF OF A BISHOP
the dying saint receiving the Last Sacrament from two angels at his side, his gloved hand painted with a cross, inscribed *Ano de 1745* and *Josefh Go..., Ft.*
19.5cm. by 29cm., 7¾in. by 11½in.

£2,500-3,000
€3,950-4,750

93 Flemish, circa 1700
A SEATED WOOD FIGURE OF AN ANGEL
intricately draped
145cm., 57in., on wooden plinth, the plinth 100cm, 39.5in., hands lacking and some worming

£2,000-3,000
€3,150-4,750

94 South German, mid-17th century
A POLYCHROME WOOD PANEL WITH THE SACRIFICE OF ISAAC
in low and high relief
43 by 29cm., 17 by 11¼in.

God commanded Abraham to sacrifice his son Isaac in order to test his faith. At the moment of execution, an angel stayed his hand and a ram was sacrificed in his stead- Genesis chapter 21 verses 9-21.

£800-1,200
€1,250-1,900

95 Bohemian, 18th century
A LIMEWOOD FIGURE OF JOHN NEPOMUK
78cm., 30½in.; some worming, left hand missing

£1,000-1,500
€1,600-2,350

93

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96

96 Italian, second half 17th century by a follower of Francois Duquesnoy

A TERRACOTTA RELIEF OF FOUR CHERUBS

rectangular with canted corners, one holding a spear, another with bow, the dove, symbol of the Holy Ghost below

60 by 51cm., 23½ by 20in.

‡ £2,500-3,500
€3,950-5,500

97 Antonio Peñas
Spanish, 1810-1871

A TERRACOTTA RELIEF OF A FISH SELLER

inscribed: *A. Peñas y Leon Sevilla*

25½ by 13cm., 10 by 5in., in ebonised and giltwood frame

Born in Grenada in 1810, Peñas worked primarily in Seville and Las Palmas in the Canaries.

£1,000-1,500
€1,600-2,350

97

98 Attributed to Jean Claude François Rosset (1706-1786)
French, mid 18th century

AN ALABASTER BUST OF HENRI IV OF NAVARRE

wearing the order of the St. Esprit

5in., 12.7cm., on white marble socle with gilt bronze bead decoration

Jean Claude François Rosset, known as Rosset Père, was the most renowned member of a family of sculptors from St. Clade in the Jura who specialised in bust portraits in marble, alabaster and ivory. He exhibited in the Salon de Correspondance in 1779. An ivory version of the present bust signed Rosset Père was sold in these rooms the 18th April 1968 lot 121.

Related literature:
U.Fischer, *Une famille de sculpteurs et peintres Comtois, les Rosset,* Paris 1919

£2,000-3,000
€3,150-4,750

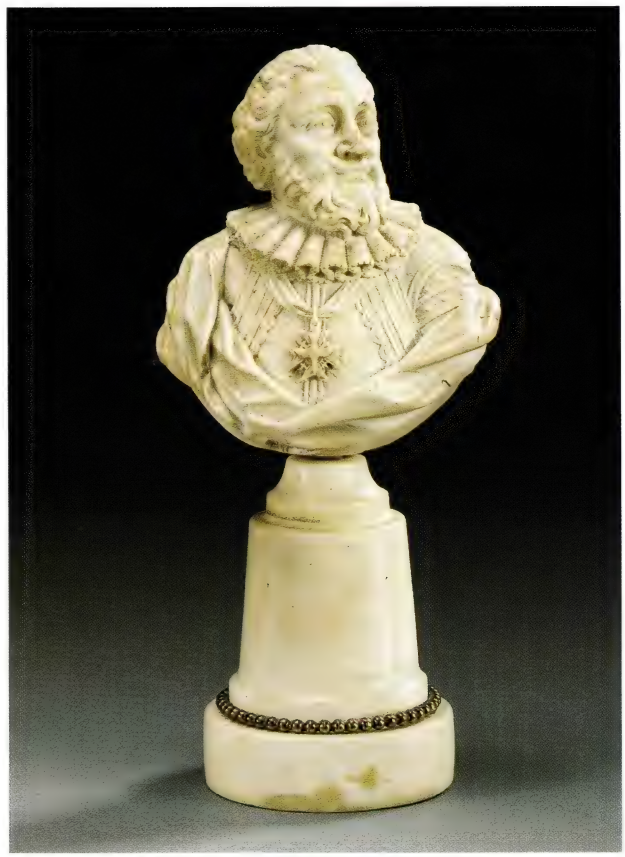
99 Pierre Dumont (1660-1737)
French, circa 1700
A TERRACOTTA FIGURE OF ST. AMBROSE
signed on the back with the interlacing monogram *PDM*, the bishop saint looking down, a beehive at his feet
38cm., 15in.

This terracotta figure appears to be the first signed work by this artist so far recorded. Born in Valenciennes in 1660, Pierre Dumont is listed as working in Paris, Rennes, Compiègne and in 1719 in Nancy. A member of the Academy of Saint Luc he was created sculptor to the king's chapel and sculptor to the Duke of Lorraine. His descendants numbered a long line of sculptors terminating with Augustin Dumont who died in 1884.

St. Ambrose, bishop of Milan in the fourth century, was one of the four Fathers of the church. His beehive refers to the swarm of bees which were said to have landed on his mouth when he lay in his cradle.

Related Literature:
Stanislas Lami, *Dictionnaire de Sculptures de l'Ecole Française-Sous le Règne de Louis XIV*, Paris, 1910, Vol.II, p.173-174
G. Vattier, *Une famille d'artistes. Les Dumont 1660-1884.*

£1,500-2,000
€2,350-3,150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101 100

100 Venetian, 17th century
A BRONZE INKWELL
cylindrical vessel with acanthus leaf decoration on three paw feet, the domed pot similarly decorated surmounted by the standing figure of Neptune
22cm., 8¾in.

£1,000-1,500
€1,600-2,350

101 Venetian, late 16th/early 17th century
A BRONZE INKWELL AND COVER
the bulbous bowl raised on three addorsed caryatid feet, the dome top surmounted by a cherub
18cm., 7in.

£1,000-1,500
€1,600-2,350

104 102 103

102 French, 18th century inspired by the antique
A PAIR OF BRONZE BUSTS OF A YOUTH AND A YOUNG WOMAN
classical drapery about the shoulder, the youth with breast plate centred by a pendant brooch (2)
15cm., 6in. on wood socles

† £1,000-1,500
€1,600-2,350

103 Italo-Flemish, in late Renaissance style
A BRONZE REARING HORSE
its hooves with studded shoes
12.5cm., 5in.

£800-1,200
€1,250-1,900

105 106

104 French, 19th century after Barthélemy Prieur
A BRONZE OIL LAMP IN THE FORM OF A MERMAID
arms raised, sitting astride a sea monster
17cm., 6¾in.

£1,500-2,000
€2,350-3,150

105 Flemish, early 19th century
A BRONZE GROUP OF A CHILD ATTACKED BY A STAG BEETLE
holding a puppet in his left hand, a bucket at his side enclosing a glass cup for ink
11.5 by 22cm., 4½ by 8¼in.

£1,000-1,500
€1,600-2,350

106 Flemish, 19th century in 17th century style
A BRONZE FIGURE OF A SEATED PEASANT
seated on a rockwork base, cradling a jug in his arms
15.5cm., 6⅛in. on stepped ebonised wood base

£1,500-2,000
€2,350-3,150

107 Venetian, circa 1600
A BRONZE INKWELL
cast with three harpies terminating in lion paw feet, the lid surmounted by a cherub holding in his hands a pierced cornucopia, probably to function as a quill holder
20cm., 8in.

£2,500-3,500
€3,950-5,500

108 Italo Flemish, 18th century after Giambologna
A BRONZE PACING BULL
rich brown patina
22.5cm., 8¼in., on red marble base

Related literature:
Giambologna 1529-1608. Sculptor to the Medici, Arts Council of Great Britain exhibition, Edinburgh & London, 1978

£8,000-12,000
€12,600-19,000

107

108

109

109 French, 18th century
after Michel Anguier and Pierre Garnier
A PAIR OF BRONZE FIGURES OF BACCHUS AND AMPHITRITE
37cm., 14½in. on shaped grey marble bases

This model of Bacchus by Pierre Garnier is often paired with the Amphitrite by Anguier. Of all Anguier's compositions the Amphitrite was the most popular and in 1654 he was commissioned by Nicholas Fouquet, Louis XIV finance minister, to carve fourteen life size figures for his gardens including this one.

Related literature:
I. Wardropper, *Michael Anguier's Series of Bronze Gods and Goddesses: A Re-examination,* Marsyas, XVIII, 1975, pp.23-26
F. Souchal, *French Sculptors of the 17th and 18th Centuries. The Reign of Louis XIV, G-L*, Oxford, 1981, fig.5, pp.3-4

£10,000-15,000
€15,800-23,700

110

110 French, late 19th century
A PAIR OF BRONZE DOLPHIN WALL APPLIQUES
undulating body with trefoil tail (2)
32cm., 12½in., previously wired for electricity

£2,000-3,000
€3,150-4,750

111 Flemish, 19th century
after Giambologna
A BRONZE FIGURE OF MERCURY
48cm., 19in., on green marble socle

£1,000-1,500
€1,600-2,350

112 French, 19th century
after Michel Anguier
A BRONZE FIGURE OF AMPHITRITE
58cm., 22¾in.

Of all Anguier's compositions the Amphitrite was the most popular and in 1654 he was commissioned by Nicholas Fouquet, Louis XIV finance minister, to carve fourteen life size figures for his gardens including this one.

£3,000-4,000
€4,750-6,300

112

113 Attributed to the workshop of
Corneille Van Clève (1646-1732)
French, first half 18th century
A PAIR OF BRONZE RELIEFS
ALLEGORICAL OF DANCE AND DRAMA
the female figures on rockwork base, Drama with a mask in her right hand
21.3cm., 8¼in., on green marble bases

Corneille van Clève's work encompassed not only large decorative sculpture but also architectural ornament including designs for furniture mounts which may have been cast by his brother-in-law Nicolas de Launay. Compare the treatment of the feet, the modelling of the drapery and the inclusion of floral ornament to the bases of the figures with bronzes by Van Clève.

Related literature:
F. Souchal, *French Sculptors of the 17th and 18th Centuries. The Reign of Louis XIV. vol. M-Z*, Oxford, 1987, fig.46-48, 65-66

£4,000-6,000
€6,300-9,500

114 French, 19th century
in early 18th century style
A BRONZE GROUP OF THE VIRGIN AND CHILD
rich brown patina
46cm., 18in., on circular stepped wood base

£1,000-1,500
€1,600-2,350

114

115

115 Roman, 18th century
after the antique
THE LAOCOON
bronze, black patina
30cm., 11¾in; the right arm of the laocoon and his younger son missing

The original marble group was discovered on 1606 in the grounds of a property in Rome. Soon afterwards it was bought by Pope Julius II and installed in a niche in the Belvedere. When first found the Laocoon's right arm was missing as were the right hands of his two sons and these were subsequently restored and rerestored owing to the controversy surrounding their position. The present group certainly appears to have originally had a right arm, cast separately, which has since been removed. The younger son's right arm however, may never have been present.

Related literature:
F. Haskell & N. Penny, *Taste and the Antique*, Yale U. P., 1981, p.243-247

£2,000-3,000
€3,150-4,750

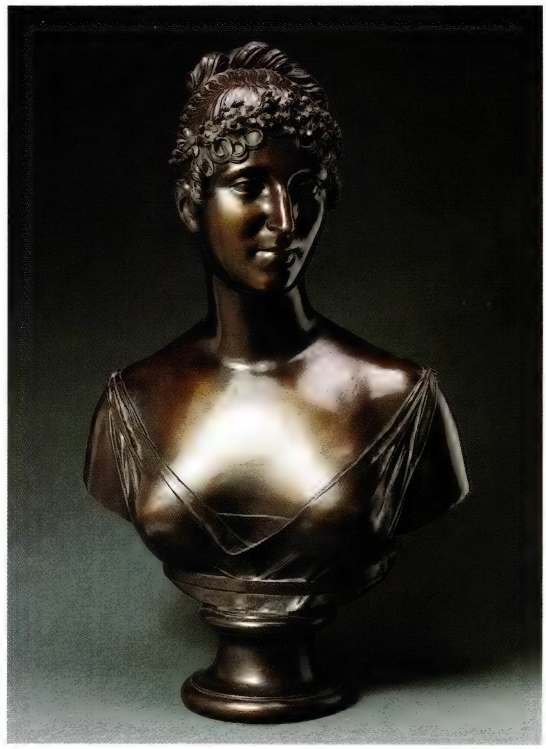
116

116 From the workshop of Giuseppe Boschi
Italian, fl.1783-1824
after the antique
PERSEUS
inscribed: *G.BOSCHI F.*
bronze, dark black-brown patina
43.2cm., 17in.. sword blade and left arm missing

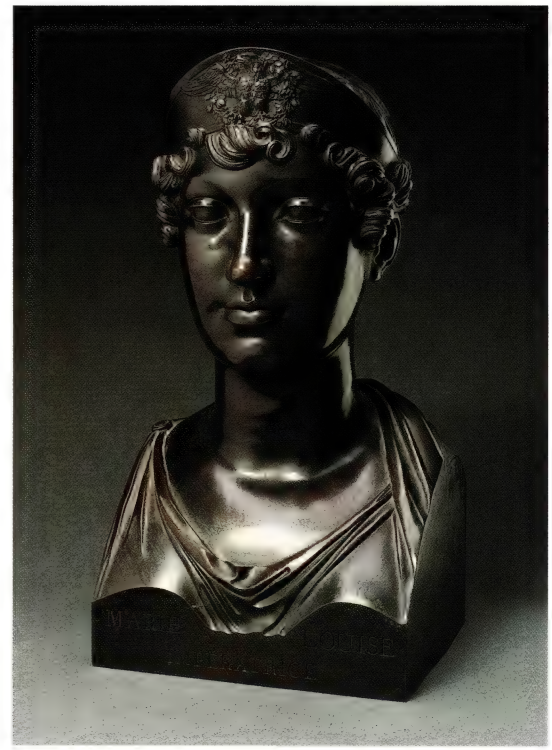
The Boschi foundry was producing after the antique bronzes in Rome at the end of the eighteenth century and into the nineteenth century alongside the better known workshops of the Zoffoli and the Righetti brothers.

£800-1,200
€1,250-1,900

117



118



119

117 Italian, 19th century
after the antique
LO SPINARIO
bronze, dark brown patina
35cm., 13¾in.

Related literature: Taste and the Antique fig.163

£2,000-3,000
€3,150-4,750

120

118 after François-Joseph Bosio
French, 1768-1845
A BUST OF HORTENSE BONAPARTE
bronze, dark brown patina
68cm., 26¾in.

Hubert notes that Bosio exhibited a marble bust of Queen Hortense at the Salon in 1810, following the success of his earlier bust of the empress Josephine. There are marble versions in the museum in Monaco and in a European private collection, as well as a bronzed plaster at Compiègne and various bronze examples. Hubert further observes that a variant model exists in which Bosio has re-worked the drapery, so that the dress is held on the right shoulder by a single jewel with drapery hanging over the left shoulder.

Related literature: G. Hubert, 'J.F. Bosio Sculpteur Monegas', *Revue de l'histoire de Monaco,* pp. 27-76, no.9, 1985

£3,000-5,000
€4,750-7,900

121

122

119 Italian, 19th century
inspired by Antonio Canova
A BUST OF THE EMPRESS MARIE LOUISE
inscribed: *MARIE LOUISE IMPÉRATRICE*
bronze, dark brown patina
33.2cm., 13¼in.

Adapted from the seated figure of the Empress Marie Louise as Concordia now in the Galleria Nazionale, Parma.

£1,500-2,000
€2,350-3,150
Illustrated on p. 45

120 Barbedienne foundry
French, late 19th century
after the antique
EUTERPE AND JULIE
incised underneath respectively *42* and *49*
bronze, rich dark brown patina
17cm., 6⅝in.

These bronzes, reductions after the antique from the Louvre, could be purchased from the Barbedienne catalogue of 1886 at 45 francs each.

£1,000-1,500
€1,600-2,350
Illustrated on p. 45

121 Italian, 19th century
after the antique
VENUS DE MEDICI AND THE CAPITOLINE ANTINOUS
bronze, rich brown patina
60cm., 23½in.

£6,000-8,000
€9,500-12,600

122 French, late 19th century
after Clodion
A PAIR OF BACCHIC GROUPS
each inscribed: *CLODION*
bronze, dark brown patina
male group: 33cm., 13in.
female group: 31cm., 12⅛in.

£2,000-2,500
€3,150-3,950

123

124

123 German, late 18th century
AN EQUESTRIAN RELIEF OF FREDERIK II (THE GREAT) OF PRUSSIA (1712-1786)
bronze, rich dark brown patina, in bronze frame
32 by 29cm., 12½ by 11½in.

£2,000-3,000
€3,150-4,750

124 French, late 19th Century after Guillaume Coustou
A MARLY HORSE
bronze, dark brown patina
50cm., 19¾in.

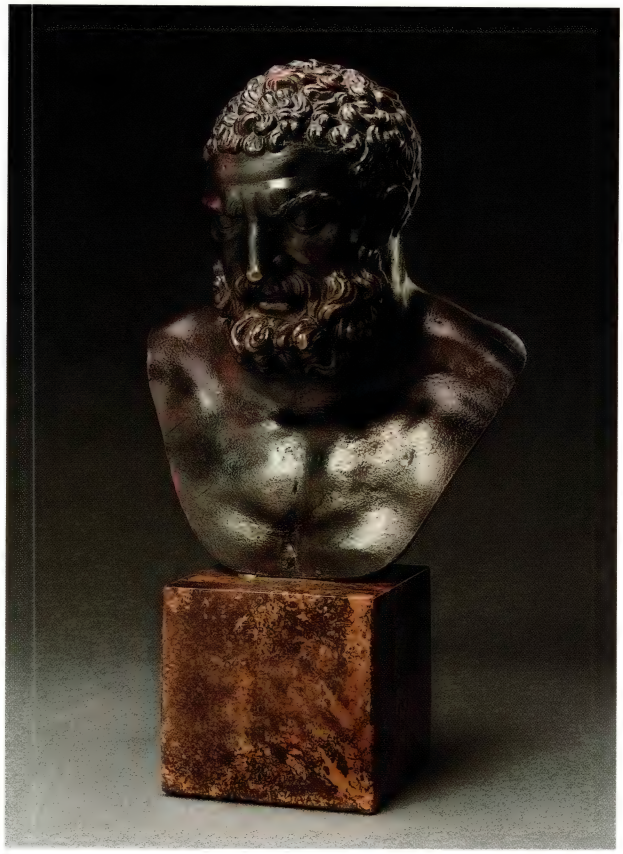
£1,200-1,500
€1,900-2,350

125 French, circa 1800 in the manner of Clodion
A CAMPANA SHAPED VASE WITH DANCING PUTTI
inscribed: *Clodion*
bronze, dark brown patina
39.8cm., 15¾in.

£2,000-3,000
€3,150-4,750

125

126



127

128

126 Italian, late 19th century
after Michelangelo
GIULIANO DE MEDICI
bronze, rich dark brown patina
46cm., 18in.

£1,500-2,000
€2,350-3,150

127 Italian, 19th century
after the antique
A BUST OF A MAN
bronze, dark brown patina, on a marble base
21cm., 8¼in.

£1,200-1,800
€1,900-2,850

128 French, late 19th/early 20th century
after Jean-Antoine Houdon
VOLTAIRE AND ROUSSEAU
bronze, dark brown patina, on green-black marble stands with gilt metal mounts (2)
52cm., 20⅞in. and 50cm., 19¾in. respectively

† £2,000-3,000
€3,150-4,750

129 Italian, 19th century
after the antique
THE BORGHESE GLADIATOR
bronze, dark brown patina
52 by 41.5cm., 20⅛ by 16⅜in.

Also known as the *Discobolos,* the *Borghese Gladiator* (Louvre, Paris) was first recorded in 1611 soon after it was discovered at Nettuno, near Anzio. It was soon acquired by Cardinal Borghese and exhibited at his villa in Rome. In 1807 it was transferred to Paris by Napoleon Bonaparte.

£1,000-1,500
€1,600-2,350

129

130 Italian, 19th century
after the antique
THE WRESTLERS
bronze, rich dark brown patina
52cm., 20½in.

The classical marble group after which this bronze is taken was first discovered in 1583 in Rome. It was purchased by Cardinal Ferdinand de Medici and subsequently sent to Florence where it remains to this day in the Tribuna of the Uffizi.

£4,000-6,000
€6,300-9,500

130

131 Naples (Chiurazzi), late 19th century
after Bertel Thorvaldsen
MERCURY
stamped: *CHIURAZZI NAPLES*
bronze, dark black-brown patina
38cm., 15in.
(unillustrated)

£1,500-2,000
€2,350-3,150

132

133

132 Italian, 19th century
after the antique
THE ALBANI FAUN
white marble, on white marble socle
53cm., 21in.

A bronze version of this classical bust, the original of which was in the Albani collection in the eighteenth century, was sold in these rooms on the 21st April 1994 lot 86 and attributed to the Roman goldsmith Luigi Valadier.

Related literature: Valadier, Three Generations of Roman Goldsmiths, exhibition catalogue, 1991, p.296, 304, 314

£2,000-3,000
€3,150-4,750

133 Luigi Fontana
Italian, 1827-1908
after Antonio Canova
A BUST OF THE VENUS ITALICA
signed: *L.A. Fontana. Sc.*
white marble, on turned white marble socle
52cm., 20½in.

Luigi Fontana was born in Monte San Pietrangeli in the southern province of Marche and was also a trained painter and engraver. He studied at the Accademia di San Luca in Rome where he settled in 1850. Known works include *San Filippo d'Argirio* in Malta and *Le quattro virtù serafiche* in the church of SS. Apostoli in Rome. The present work is a fine reduction of the head of Canova's famed *Venus Italica* (Galleria Palatina, Pitti Palace, Florence), itself based on the antique *Venus de' Medici* (Uffizi, Florenze).

Related literature: Panzetta, p.128

£2,000-2,500
€3,150-3,950

134 **Pio Fedi**
Italian, 1816-1892
after the antique
A BUST OF MINERVA
signed and dated: *QUESTA COPIA / FÙ FATTA du P. Fedi NEL 1850*
weathered white marble
49.5cm., 19½in.

Pio Fedi attended the Accademia di Belle Arti in Florence and studied under the famous Italian sculptor Lorenzo Bartolini. He spent time in Vienna and Rome, where he worked in Pietro Tenerani's workshop (see lot 136) and executed a *Cleopatra morente* (1842) and a *Buon cacciatore* (1843). He returned to Florence around 1844 where he received a number of prominent commissions for public monuments as well as neo-classical and genre works for private patrons.

Related literature: Panzetta, p.122

£1,200-1,800
€1,900-2,850

134

135 **Coade stone manufactory**
English, eighteenth century
AN OVAL RELIEF ALLEGORICAL OF TIME
signed and dated: *COADE. LONDON. 1794*
coade stone
height 95cm., 37⅜in.

Eleanor Coade was the creator of the highly successful 'coade stone' which was a ceramic artificial stone, the exact recipe of which was lost soon after her death. She was employed by every eminent architect of her day and examples of her work can be seen all over the British Isles and indeed even further afield. The present clock surround is discussed by Kelly (*op.cit.* p.193) and was included in Coade's Gallery as '*An oval medallion over the chimneypiece..... Time moving off with the hours, and Attention watching the moments as they fly*'.

Related Literature: Alison Kelly, *Mrs Coade's Stone,* 1990, p.193

£3,000-4,000
€4,750-6,300

135

136

136 Pietro Tenerani
Italian, 1789-1869
AN AMORINO WITH A HARE
signed: *P. TENERANI*
white marble, on a veined grey marble column with revolving top (wings detachable) (6)
figure: 93cm., 36⅝in.
column:104cm., 41in.

Tenerani, together with his close friend Lorenzo Bartolini, are considered as two of the major proponents of the Tuscan neo-classical school of sculpture. He was born in Torano, Carrara and studied there in the studio of his uncle, the sculptor Pietro Marchetti. In 1813 he won a scholarship to Rome, where he completed his studies at the Accademia di San Luca and frequented the workshop of Canova. In 1817 he entered Thorwaldsen's studio, becoming the head of the *atelier* in his masters absence. Thereafter his fame quickly spread as he was made a professor of the Accademia di San Luca (1825), its president in 1856 and in 1860 a general director of the Vatican Museums. His most famous works include *Psyche with Pandora's box, Venus and Cupid, Psyche Abandoned* and a tomb for Pius VIII in St. Peter's, Rome. Gradually his style turned away from its neo-classical roots and explored the possibilities of genre groups, as in the present work. The delicately chiselled working of the hair and face is evident, and it originally formed a pendant to another amorino in the guise of a fisherman attending his net (see lot 153, Christie's, 19 October 1991)

Related literature: Panzetta, p.265

£5,000-7,000
€7,900-11,100

137

138

137 Italian, 19th century
after the antique
A SEATED MASTIFF
mottle marble
29cm., 11½in.

The original Hellenistic marble is in the Vatican museum, Rome.

£2,000-3,000
€3,150-4,750

138 French or Italian, 19th century
AN IMPERIAL EAGLE ON A COLUMN
grey-green marble on green marble column and oval porphyry base
63.5cm., 25in.

£1,500-2,000
€2,350-3,150

139 Italian, late 19th century
after the antique
THE FARNESE BULL
white alabaster, on a marbelised wood column (2)
group: 65 by 48cm., 25½ by 19in.
column: 98cm., 38½in.

† £5,000-7,000
€7,900-11,100

139

140

141

140 Ferdinand Junck
English, late 19th century
A YOUNG WOMAN READING THE SCRIPTURES
signed: *F. Junck. / scpt.*
white marble with traces of polychromy
33 by 58.5cm., 13 by 23in.

Junck exhibited at the Royal Academy between 1858 and 1898, during which time he displayed a marble that may be identifiable with the present model: *The Magdalene* of 1870 (no.1089), carved at his workshop at 7, Tarlington Place, Edgware Road.

Related literature: Graves, vol.4, p.296

£1,800-2,500
€2,850-3,950

142

141 Italian, late 19th century
after Gianlorenzo Bernini
APOLLO AND DAPHNE
cream alabaster
67cm., 26⅜in.

The present work is a reduction of the famous sculpture of *Apollo and Daphne* from Ovid's Metamorphoses, executed by Bernini for Cardinal Scipione Borghese between 1622 and 1625. The original is 243cm. high and has remained in Palazzo Borghese ever since.

£3,000-5,000
€4,750-7,900

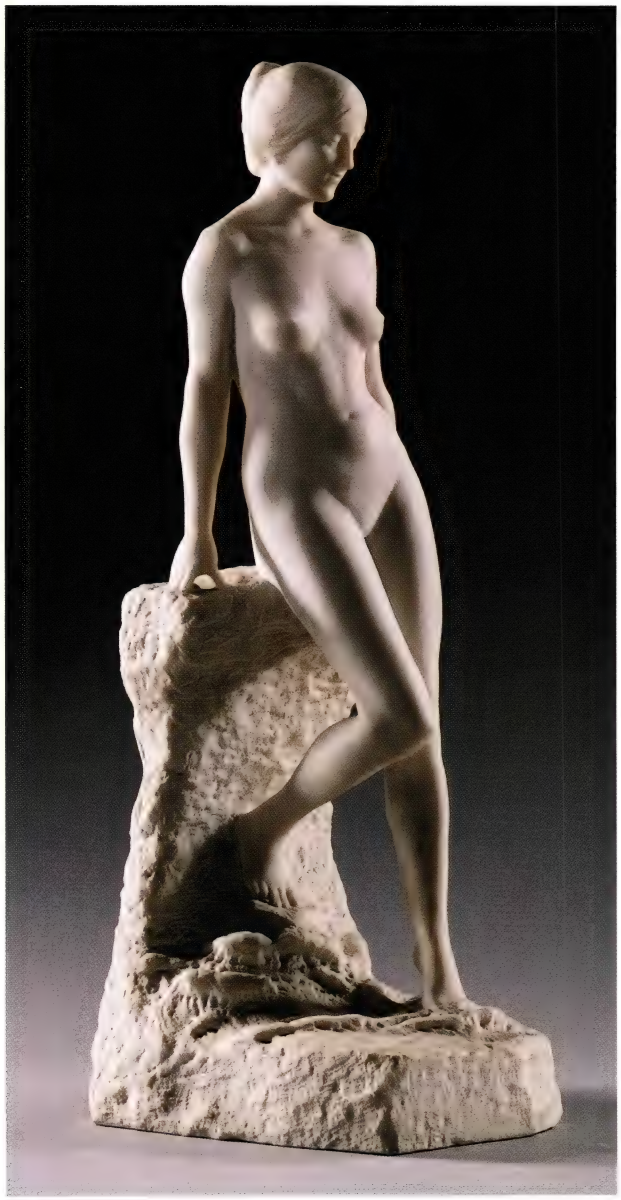
142 Claude Michallon
French, 1751-1799
after the antique
THE DYING GAUL
signed and dated: *C. Michallon roma 1799*
white marble
32 by 62cm., 12⅝ by 24⅜in.

Also known as the *Dying Gladiator*, the original marble was first recorded in the inventory of the Ludovisi collection in 1623. Along with a number of other classical marbles it was ceded to the French during the Napoleonic wars but was returned to Rome in 1816. It is now in the Capitoline Museum. It remains one of the most admired classical statues and is referred to in the fourth canto of Byron's *Childe Harold* (1818).

Born in Lyon, Michallon moved to Paris to work under Pierre Monnot and Bridan. He won the *premier prix de sculpture* in 1785 with a relief of *Brutus condemning his sons to death*. He arrived in Rome in December that year and remained in Italy until 1793. Whilst at the French Academy in Rome he executed the tomb for the painter Germain Drouais. Back in Paris Michallon made a series of portrait busts for the Musée des Monument français including those of Wincklemann, Glück and Rousseau. One of his last works is the large marble statue of Cato in the Chambre des Deputés, Paris. Michallon died from a fall whilst working on the decoration of the Théâtre-Français in September 1799. The inscription on the present finely executed marble would indicate that Michallon made one last trip to Rome in the year of his death.

Related literature: Lami, vol.4 II pp.134-5

£5,000-7,000
€7,900-11,100



143

144

143 Baudouin Tuerlinckx
Belgian, 1873-1945
A FEMALE NUDE
signed and dated: *B. Tuerlinckx. 1912*
white marble
71cm., 28in.

Baudouin Tuerlinckx studied sculpture at the Mechelen Academy under Rosier, and later in Brussels under Van Der Stappen. Between 1899 and 1935 he taught at Mechelen. Tuerlinckx designed several public monuments in Belgium.

† £3,000-5,000
€4,750-7,900

144 probably German, early 20th century
A NUDE WITH FLOWERS AND A CHILD
initialled: *M*
white marble
61cm., 24in.

† £4,000-6,000
€6,300-9,500

145

145 Antonio Frilli
Italian, late 19th/early 20th century
PSYCHE
signed: *A. FRILLI FIRENZE* and entitled *PSYCHE*
white marble, on a marble base (2)
figure: 170cm., 67in.
base: 80.5cm, 31¾in

This model of *Psyche* is clearly indebted to the ground breaking marble of *The Greek Slave* by Hiram Powers which created a sensational impact at the Great Exhibition in 1851. *The Greek Slave* inspired many variants by American sculptors, such as E.D. Palmer's *The White Captive*, or W.H. Rhinehart's *Clytie*, as well as by European sculptors. Frilli's known oeuvre consists mainly of decorative marble and alabaster compositions and copies after famous models such as Canova's *Three Graces.* The present marble of *Psyche* may, therefore, be based on an unidentified model by a mid nineteenth-century sculptor.

† £20,000-30,000
€31,600-47,400

145

146

146 Carl Johann Steinhäuser
German, 1813-1879
A BOY WITH A SHELL
signed and dated: *C. STEINHÄUSER. F. ROMA. 1865*
white marble, on a white marble column (3)
Boy: 71.8cm., 28¼in.
Column: 111cm., 43¾in.

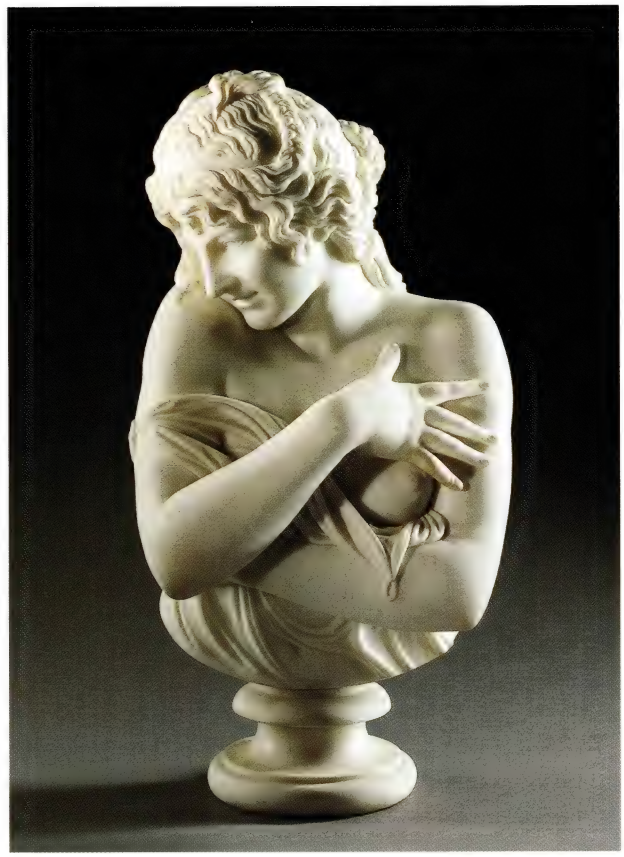
Carl Johann Steinhäuser studied in his native Bremen under his father, a wood sculptor, before moving to Berlin. He was there apprenticed to Christian Daniel Rauch (1777-1857) whom he assisted in executing the marble *Victories* for the Walhalla Memorial by the Danube. In 1835, Steinhäuser left Berlin for Rome where he entered Thorvaldsen's studio as a pupil and disciple: their respective fathers had been friends in Copenhagen. Steinhäuser subsequently took over the studio when Thorvaldsen returned home in 1844, until he himself left to become Professor of the Akademie der bildenden Künste in Karlsruhe.

The present marble relates to a similar figure that Steinhäuser also executed in Rome, entitled *Girl with a Shell* (Orangerie, Potsdam, c.144cm., c.1840-1842). At almost double the size of the present figure, it is unlikely that they were intended to be pendants, although they share a closely similar thematic pose and expression, and bear the same type of shell. A version of the *Girl with a Shell* was well received when it was displayed at the Salon in Berlin in 1842.

Related literature:
B. Rosasco, 'A German Sculpture in America: Carl Johann Steinhäuser's *Agnus Dei* at The Art Museum, Princeton University' in *The Sculpture Journal*, IV, (London 2000), pp.127-140, pls.1, 4-5, 8

£6,000-8,000
€9,500-12,600

147



148

147 G* Pugi**
Italian, late 19th/early 20th century
A BUST OF A FASHIONABLE WOMAN
signed: *Pugi*
white marble
64.5cm., 25⅜in.

Pugi was a Florentine who executed a bust of *Re Umberto I* for the main piazza of Fiesole in 1900.

Related literature: Panzetta, p.222, ill.654

† £2,500-3,500
€3,950-5,500

148 Italian, late 19th/early 20th century after Houdon
LA FRILEUSE
inscribed: *houdon.f.*
white marble bust
55.5cm., 21⅞in.

The original bronze figure from which this is adapted was a second version of Houdon's original marble, see lot 156. The bronze full length figure was exhibited at the Salon in 1791 it was acquired by the King of Prussia and is now in the Dahlem Museum in Berlin.

Related literature: L.Reau, *Houdon,* Plate XV, no. 10D

£3,000-5,000
€4,750-7,900

149 L* Gossin**
Italian, late 19th/early 20th century
CUPID WHISPERING TO A NYMPH
inscribed: *L. Gossin*
white alabaster
59.5cm., 23½in.

£2,000-3,000
€3,150-4,750

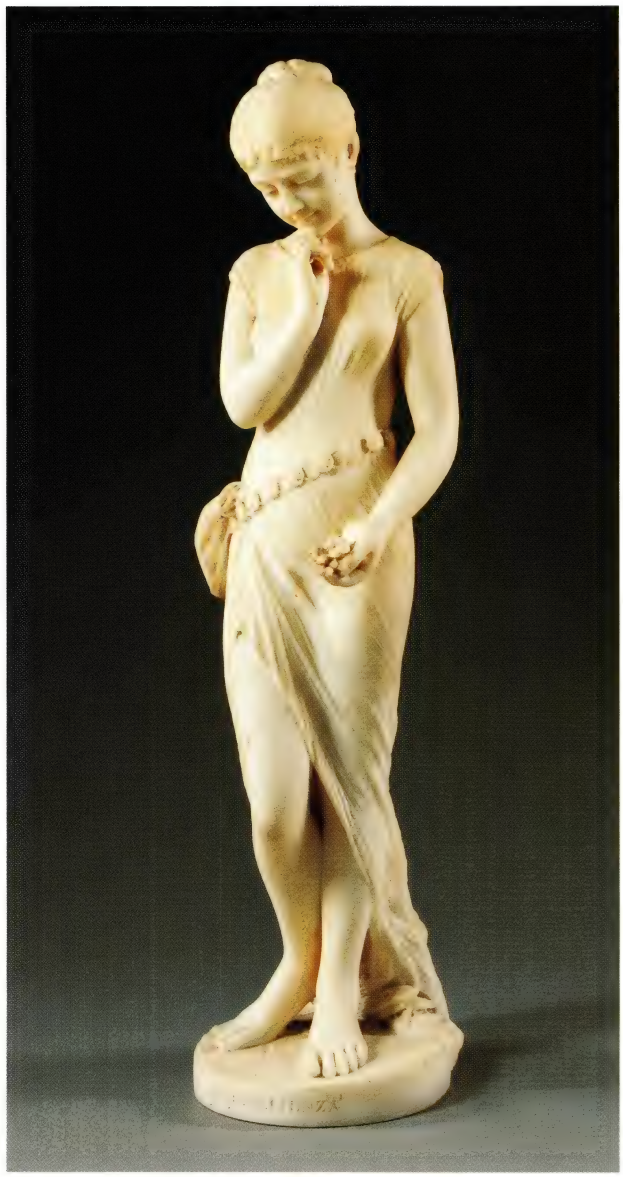
149

150

150 Mathurin Moreau
French, 1822-1912
A FEMALE HARVESTER
signed: *math. moreau*
white marble
86.5cm., 34in.

† £7,000-10,000
€11,100-15,800

150 *detail*



151

152

151 Cesare Lapini
Italian, 1848-after 1890
L'ADOLESCIENZA (ADOLESCENCE)
signed and dated: *C. Lapini / Firenze 1890*
white marble
101.5cm., 40in.

Cesare Lapini was one of a number of prominent sculptors working in Florence in the mid to late 19th century that specialised in marble groups of allegorical, genre and *all'antica* sculpture for tourists mainly from England and America. He ran a workshop, the *Galleria Lapini*, that was still operating in 1900. Evidence of this is a reduction of the *Callyphigian Venus* sold in these rooms as lot 137, 10 June 1988, which dates to that year.

In 1884 Lapini exhibited six works at the Esposizione Generale Italiana in Turin, including one of a scantilly clad maiden entitled *Sorpresa* (private collection). Close in spirit and dimensions to the present work, it was perhaps intended as a pendant. Another, *Gli Adirati*, continues the series with a depiction of a young couple resting in the fields. Lapini is also recorded as exhibiting in Rome in 1888.

Related literature: Panzetta, p.163, ill.461-2

£10,000-15,000
€15,800-23,700

152 Henri Allouard
French, 1844-1929
A NUDE WITH A DOVE
signed: *H. Allouard*
white marble
92cm., 36¼in.

Allouard worked for a time with Lequesne and Schœnewerk, exhibiting at the the Salon des Artistes Français from 1865 to 1928. He won a gold medal in 1900.

† £6,000-8,000
€9,500-12,600

153

154

155

153 Italian, late 19th century
A BUST OF A WOMAN IN RENAISSANCE DRESS
white marble
56cm., 22in.

† £2,500-3,500
€3,950-5,500

154 Affortunato Gory
Italian, fl.1895-1925
A BUST OF A WOMAN
signed: *Gory Paris*
gilt bronze and alabaster, on a cream onyx column with gilt metal mounts (4)
bust: 67cm., 26⅜in.
column: 110cm., 43¼in.

Gory altered his name from Fortunato Gori when he moved from Florence to Paris at the turn of the last century. He is recorded exhibiting at the Salon des Artistes Français in 1902, 1904, 1912, 1914 and 1923.

Related literature: Panzetta p.150

£5,000-6,000
€7,900-9,500

155 **Antonio Argenti**
Italian, 1845-1916
A BUST OF A YOUNG GIRL
signed: *A. ARGENTI. MILANO.*
white marble
51cm., 20in.

† £2,500-3,500
€3,950-5,500

156 **French, late 19th/early 20th century after Houdon**
LA FRILEUSE
white marble
65.5cm., 25¾in.

The marble figure'La Frileuse' was rejected by the jurors of the Academie and excluded from the Salon of 1785 ' on account of its state of false modesty' (the painter Pierre in a letter to d'Angivillier). D'Angivillier replied: ' the solution may indeed lie in placing the partly clothed figure in a corner, thereby screening the areas that should not be exposed.

Related literature: Réau, *Documents sur Houdon,* 1922; H.H.Arnason, *The sculptures of Houdon,* London 1975

† £2,500-3,500
€3,950-5,500

157 **French, late 19th century**
A COLUMN
veined peach marble, with gilt metal mounts
127.5cm., 50¼in.

† £3,000-5,000
€4,750-7,900

156

157

158 *verso*

158 Louis-Edmond Laforesterie
French, 1837-1894
LA VIGNE ET L'ORMEAU (A BACCHANTE)
signed and dated: *ED LAFORESTERIE 1880*
white marble
200cm., 78¾in.

Laforesterie was born in Port-au-Prince, the Republic of Haiti, in 1837. He became disenchanted by the meagre commissions and encouragement he received there, especially under President Fabre Geffrard, who had overthrown Emperor Faustin I in 1859 and ruled until 1867. He therefore returned to Paris, where he had earlier received his training under François Jouffroy and Charles-Auguste LeBourg, remaining there until his death. From his studio at Boulevard des Batignolles 21, Laforesterie exhibited at the annual Salons from 1867 until 1883, displaying portrait busts, genre statues and portrait medallions.

In 1875 Laforesterie exhibited the first of his figurative marble groups, a work entitled *La Rêverie* (no.3180), versions of which were purchased by both the French state (for 9,000 francs: musée de la Chartreuse, Douai, inv.828) and the Haitian government (National Palace, destroyed 1912?). The following year he exhibited a plaster figure of a bacchic youth entitled *Le vin nouveau* (no.3380). This sculpture, known from an illustration in *Le Monde Illustré* (24th March 1877, p.188), was no doubt the precursor and possible pendant to the present work, for the contraposto and bacchic theme perfectly complement one another. The critic T. Vernon described how it was impossible to pass this sculpture without stopping to examine it more closely.

The present marble sculpture of *La vigne et l'ormeau*, possibly Laforesterie's premier *chef d'oeuvre*, can be identified by its matching date and dimensions to that exhibited at the Salon of 1880 (no.6439). He had exhibited the

plaster version the year before (no.5130).

In Haiti, only a bust of *Toussaint Louverture* (National Palace, Port-au-Prince), the celebrated ex-slave and governor-general of Haiti prior to its independence in 1804, and some portraits of Laforesterie's relatives, survive. The bust of Toussaint was exhibited in bronze at the 1882 Salon (no.4523). Laforesterie is also known to have designed some Haitian stamps and coinage (known as the *gourde*), which were printed and minted in Paris between 1880 and 1882. The coins were executed in collaboration with Oscar Roty. Laforesterie was no doubt approved for this commission by his influential relative, Etienne-Charles Laforesterie (1832-1897), the founder of the Haitian National Bank who held the important position of *ministre haïtien des Finances* and later Haitian Minister in Paris. It was he who negotiated in Paris the resolution of Haiti's debt to France on behalf of President Salomon. Louis-Edmond's brother, Léon, was the engineer that built the old National Palace that blew up in 1912 (q.v.), possibly destroying his brother's sculpture, *La Rêverie*.

We are grateful to Gilles Hudicourt for information concerning this lot.

Related literature:
R. Heinl, *Written in Blood: The Story of the Haitian People 1492-1995*, University Press of America, 1996; E. I. Christensen, *The Art of Haiti*, Cranbury NJ, 1975; J. Robinson, *A History of the Haitian Popular Art Movement from 1944 to 1972*, University Microfilms International, Michigan, 1983; L. Forrer, *Biographical Dictionary of Medallists*, vol.3, London, 1907, p.267; musées du Nord de la France, *De Carpeaux à Matisse*, exhibition catalogue, Lille, 1982, p.336; T. Vernon, *De l'art et des artistes de mon temps - Le Salon de 1875*, Paris, 1875.

£50,000-70,000
€79,000-111,000

158

159

160

159 E* Ryley**
English, active 1833-1837
A PAIR OF BUSTS OF A GENTLEMAN AND LADY
both signed and dated:
E.RYLEY.MOddILld.LONdON 1835
white marble, on painted wooden columns
Male: 73cm., 28¾in.
Female: 71cm., 28in.
Columns: 118cm., 46½in.

In 1835 Ryley exhibited five marble busts at the Royal Academy. Although all of these were male sitters, it is possible that the present bust of a gentleman may be identifiable with either Ryley's bust of Daniel White Harvey, M.P., William Frend, or Dr. Bowring, M.P.

£4,000-6,000
€6,300-9,500

161

160 Countess Feodora Gleichen
English, 1861-1922
H.R.H. THE PRINCE OF WALES
initialled and dated: *G 1886,* the socle inscribed *H.R.H./THE PRINCE OF WALES,/K.G./PRESIDENT OF THE ROYAL/COLONIAL INSTITUTE./1886.*
white marble, on an ebonised wooden column (3)
Bust: 86cm., 34in.
Column: 86cm., 34in.

£2,500-3,000
€3,950-4,750

161 William Behnes
English, 1795-1864
A PAIR OF BUSTS OF FIELD MARSHAL VISCOUNT AND LADY BERESFORD
Lady Beresford signed and dated: *W. BEHNES. SCULP. LONDON. 1829.*
white marble (2)
Lady Beresford: 71cm., 28in.
Viscount Beresford: 81.2cm., 32in.

Viscount William Carr Beresford (1768-1854) entered the British army in 1785. He saw service in Egypt (1801-1803) and took part in the capture of Cape Town from the Dutch in 1806. In the peninsular War he was at the retreat from Corunna in 1808 and in 1809 was made commander of the Portuguese auxiliary army and commanded the troops at the victory of Albuera. At the end of the war he was created a baronet and in 1823 a viscount. From 1828-39 he was master-general of the ordnance.

£6,000-8,000
€9,500-12,600

162 Frederick William Pomeroy
English, 1856-1924
DIONYSUS
signed: *F.W. POMEROY.ARA.S.C 1903* and inscribed in Greek *Dionysus*
bronze, dark brown patina, on a mottled green marble base
bronze: 41cm., 16⅛in.
base: 3.5cm., 1⅜in.

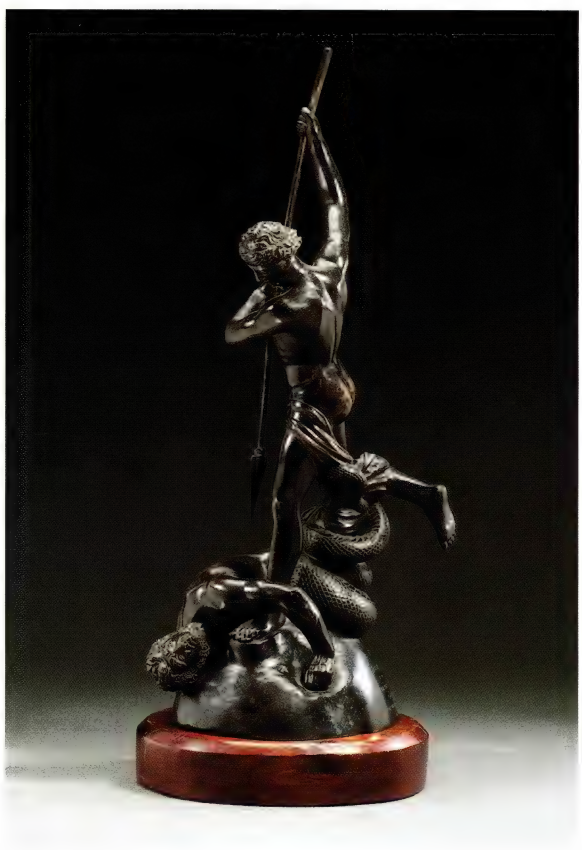
Read comments that there are several versions of the *Dionysus* dating to between 1890 - when one was exhibited at the Royal Academy - and 1909, 'differing in essentials such as the degree of modesty observed, achieved by means of the foliage in the god's hand'. In style, it makes an interesting English interpretation of the work of his contemporary, Vincenzo Gemito. This may have resulted from Pomeroy's travels in Italy in the mid-1880's, when he won a travelling scholarship from the Royal Academy.

Related literature: Read p.317

£2,000-3,000
€3,150-4,750
Illustrated on p. 68

162

163



164

163 Thomas Woolner
English, 1825-1892
ACHILLES SHOUTING FROM THE TRENCHES
bronze, dark brown patina
43.5 by 27cm., 17¼ by 6¾in.

This relief is a version of one of three panels illustrating scenes for the Illiad which Woolner designed for the pedestal of the portrait bust of Gladstone, now in the Ashmolean Museum, Oxford. Woolner carved a marble replica of this model for his diploma work and another example is in Christchurch Mansion, Ipswich. A plaster set of all three panels was shown in the exhibition *Pre-Raphaelite Sculpture* in 1991 (*op.cit.*). No other bronze examples are recorded.

Related literature: Read and Barnes, pp.154-5, no.73; Penny, vol.3, pp.189-90, no.597

£1,000-1,500
€1,600-2,350

164 Edward William Wyon
English, 1811-1885
after John Flaxman
ST. MICHAEL SLAYING SATAN
inscribed and dated: *EXECUTED BY / E.W.WYON / AFTER THE ORIGINAL OF / FLAXMAN / FOR THE ART UNION OF LONDON / 1842.*
bronze, dark brown patina, with a wooden base
bronze: 51cm., 20in.

£2,000-3,000
€3,150-4,750

165 Thomas Woolner
English, 1825-1892
A PORTRAIT ROUNDEL OF ALFRED LORD TENNYSON
signed and dated: *T. Woolner. Sc. 1856.*
bronze, dark brown patina, in original wood frame
bronze: 25.3., 10in.
frame: 31.4cm., 12⅜in.

After Woolner's return from Australia, he reworked a portrait medallion of Tennyson made in 1850. Exhibited at the Royal Academy in 1857, Tennyson's wife thought it had a 'delicate yet lofty beauty' while Robert Browning was adamant that 'no likeness could be better'.

Related literature: Woolner, pp.115, 121; Read and Barnes, p.149, no.66

£2,500-3,500
€3,950-5,500

166 165

167

166 Thomas Woolner
English, 1825-1892
A PORTRAIT ROUNDEL OF THOMAS CARLYLE
signed and dated: *T. Woolner. Sc. 1855.*
bronze, dark brown patina, in original wood frame
bronze: 23cm., 9in.
*frame: 28.3cm., 11*2/8in.*

In May 1851 Thomas Carlyle wrote to Woolner assuring him that 'the medallion is favourably hung up; and excites the approbation of a discerning public - as it deserves to do'. The present cast is a version of a revised medallion Woolner executed in 1855.

Related literature: Woolner, p.12

£2,500-3,500
€3,950-5,500

167 Thomas Woolner
English, 1825-1892
A PORTRAIT ROUNDEL OF EMILY TENNYSON
signed and dated: *T. WOOLNER Sc / EMILY TENNYSON. 1859.* with the ink dedication to the rear *Annie Prinsep / Given to her - by G. F. Watts Esq. R.A.*
plaster, in gilt-wood frame (3)
plaster (approx.): 23.5cm., 9¼in.
overall: 36.2cm., 14¼in.

Sold with a framed photograph of G.F. Watts in his studio, and a framed watercolour presumed to be of Annie Prinsep's house with a tag to the rear inscribed *Prinsep*

Related literature: Read and Barnes, p.153, no.77

£1,000-1,500
€1,600-2,350

Albert-Ernest Carrier-Belleuse: The Low Road to Statuary Excellence

'Those who have sounded the resurrection of colour!....my friends....Schoenewerk, Justin, Carrier, Carpeaux'. The writer of these words, Jules Salmson, had shared an apprenticeship in the bronze foundries with the young Carrier-Belleuse. They had chosen the practical path, and made themselves artisans in order to pick up the secrets of the business from the inside. Carrier's speciality was "chiselling", the removal of joint marks, the texturing of surfaces to make them more or less light-absorbent, and the variation of different areas to suggest skin or drapery. In the 1840s, Salmson and Carrier became part of the expanding Parisian bronze industry, which was watched with envy by manufacturers of artistic products elsewhere in Europe. Through the bronze market, Salmson observed that the tastes of women shoppers were causing a drift towards "colourism", not so much polychromy, as a greater variety of tonal effects in sculpture. These shoppers were unappreciative of the *âpreté*, or harshness, of the previous generation of romantic sculptors, David d'Angers, Rude and Barye. Carrier was not the first to go over to a lighter and more gallant tone in sculpture, inspired by a study of the eighteenth century, but he was a witness to the process, and a combination of economic necessity and personal proclivity eventually won him over to it. His models for the bronze industry had already been praised by the *doyen* of the bronze modellers, Jean-Jacques Feuchère, when the political unrest of 1848 temporarily knocked the bottom out of that particular trade, persuading many skilled artisans to seek their livelihood in England. This was pure wish-fulfilment for British producers, and Carrier, who crossed the channel in 1850, assisted several firms in improving the quality of their figurative decoration, so that they could compete successfully for honours in the series of international exhibitions triggered by the Great Exhibition of 1851.

Honoré Daumier, *Caricature of A. Carrier-Belleuse*, lithograph, 1863

Between 1850 and 1855, Carrier found himself principally working in the new ceramic body known as Parian or "statuary" porcelain, devised for the creation of miniature simulacra of marble statuary for the domestic market. This enabled him to practise the art of the *statuaire* on a small scale, without the ruinous outlay on real marble, or accusations from his compatriots that he was exceeding his qualifications as a mere student of the Petite École. Four years after his return to France, in 1859, Carrier managed to cross this divide in reality, but bringing with him some of the baggage of the decorator. The critic, Paul Mantz, wrote of his exhibits at the Salon of that year, `M.Carrier Belleuse has been known previously only for his work in ornamental sculpture: today he has embarked on real statuary, and he brings to it the preoccupations of the decorator and even of the colourist'.

Le Messie, Saint Vincent de Paul, Paris

Nowhere were Carrier's decorative preoccupations more in evidence than in his huge repertory of fantasy busts (lots 168, 169, 177, 188 & 189). The refinements of coiffure, floral garlands and dreamy expressions of these spill over into his busts of contemporary female sitters, so that it is difficult to detect where reality ends and fantasy begins. A number of his portrait subjects were famous actresses or courtesans, for whom dressing-up was part of the job-description (lots 177 & 182). His "imaginary" portraits of historical artists, writers and musicians, also increasingly play to the gallery (lots 174, 176 &183). Carrier treats them as though they were participants in a swashbuckling world of fiction. The outstanding creative powers of his Durer, Michelangelo, Velasquez or Rembrandt, are to be deduced from the extravagance of their whiskers and their taste in hats. There is something quite refreshing about this light-hearted approach to the sacred monsters of Western culture.

At the 1859 Salon, Carrier flaunted the diversity of his powers by showing a fantasy bust of a veiled Vestal alongside a dramatic group of *The Death of General Desaix*. In 1867, the contrasting character of his exhibits, which this time brought him the Salon's Medal of Honour, was still more pronounced, even though his two works shared the same basic subject-matter, motherhood. One was the gallant *Between Two Loves*, a young mother, naked, with her child on her knee, listening to propositions which Cupid whispers in her ear. In this wittily conceived piece, Carrier revealed himself, as usual, the master of what Maxime Ducamp termed the "quiverings of the epidermis". His other exhibit, *The Messiah*, showed him more serious and perhaps more original (lot 184). The Virgin Mary, seated, with her own head bowed, holds up a very real baby Jesus, whose stature is enhanced by his trailing wraps. Paul Mantz succinctly interpreted this action: 'In an excess of motherly pride, she presents him *urbi et orbi*, saying to all: 'Worship him, he is the Master'. This was an ecclesiastical *coup de théâtre*, reminiscent of Carlo Marochetti's *Apotheosis of the Magdalene* in the church of La Madeleine, a visual equivalent to the organ music of César Franck. The group was presented by Napoleon III to the church of Saint Vincent de Paul, already a rich repository of mid-nineteenth century church art.

With *The Messiah*, Carrier had shown an inventive power which seemed to be denied his *Prix de Rome* brethren. A seated *Virgin and Child*, recently completed for the church of *La Trinité* by the Prix de Rome laureate, Paul Dubois, though laboured over at length, had turned out a pallid conflation of reminiscences from Michelangelo and Raphael. Carrier, Salmson tells us, had been exploited in the world of decorative arts as a young man, and, he in his turn would exploit others, putting his name to the work of talented young assistants. On this account Rodin was to quarrel with him (see lot 172), but Rodin always retained a respect for his master's technical skill and fertility of invention. It was probably with an inverted pride that Rodin continued to inscribe himself "pupil of Barye and Carrier-Belleuse", knowing that these were the two sculptors who had proved that excellence was not a monopoly of the École.

Related literature: Salmson, pp.343-347; Ward-Jackson (1989); *Gazette des Beaux Arts*, 1859, p.368 and 1867, pp.544-546; du Camp, p.247, Hargrove

PHILIP WARD JACKSON

168

169

168 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A FANTASY BUST OF AUTUMN
signed: *A. CARRIER-BELLEUSE*
terracotta, on an ebonised wood socle with blue ceramic tile
59cm., 23¼in.

The present bust must have been part of a group of the four seasons. The genre of the thematic female bust was one which if Carrier may not have invented, he certainly made it his stock in trade.

£3,000-5,000
€4,750-7,900

169 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A FANTASY BUST OF WINTER
signed: *A. CARRIER.*
terracotta on a turned ebonised wood socle
58cm., 22⅞in.

Hargrove notes that this *Fantasy Bust of Winter* is closely related to the bust Carrier made of Marguerite Bellanger in the guise of Winter, examples of which are at Compiègne and Musée Carnavalet, Paris. It is a perfect example of the axis in his oeuvre between contemporary portraiture and the ideal.

Related literature: Hargrove pp.129-30

£5,000-7,000
€7,900-11,100

170 Albert-Ernest Carrier-Belleuse
French, 1824-1887
AMAZONE
signed: *A. CARRIER.*
terracotta
the terracotta: 64.5cm., 25⅜in.
the base: 4cm., 1½in.

Carrier-Belleuse was an innovator. Not only did he pioneer new treatments of traditional themes, and not only did he develop original methods and techniques for the production of sculptures in his large studio, but he was one of the first sculptors to organise public sales of his works at auction. These took place mainly at the Hôtel Drouot, but were also staged in Brussels and London. Catalogues for sixteen sales are documented and the sculptor may have held others for which catalogues have not survived. These sales offered works in marble, terracotta and plaster sometimes with reproduction rights.

It has been suggested that Carrier created the model of the *Amazone* specifically for his 1868 Drouot sale. Hargrove notes that in his model he 'transformed his eclectic sources into a thoroughly nineteenth-century configuration. The arrangement of the figure approximates Pajou's *Psyche*...But the Amazone is more boldly sensual than Psyche. Carrier-Belleuse added a mannered lushness to Pajou's idea'.

Related literature: Hargrove, p.233, fig.212

£4,000-6,000
€6,300-9,500

170

171

171 Albert-Ernest Carrier-Belleuse
French, 1824-1887
CAMILLE DESMOULINS AU PALAIS ROYAL
signed: *A. Carrier-Belleuse*
terracotta
78cm., 30¾in.

Carrier-Belleuse sent his full-scale plaster model of *Camille Desmoulins au Palais Royal* (destroyed) to the 1882 Salon, where maquettes of the same subject were submitted by Dumaige, Doublemard and Vital Cornu. The composition was based on Rude's monumental relief of *La Marseillaise* (Arc de Triomphe, Paris) but is conceived as a stage set replete with the props of sudden and chaotic euphoria. Its painterly realism, which was not well received by the critics, mirrors the revolt against the establishment portrayed by its subject. In this model, as Hargrove points out, Carrier-Belleuse 'pushed photographic accuracy to its extreme limits [challenging] the rigid dogma of contained masses and pure contours'.

Only one other version of this composition appears to be known belonging at one time to Wildenstein & Co., also in terracotta but smaller.

Related Literature:
Hargrove, pp.59-60, pl.20

£3,000-5,000
€4,750-7,900

172 Albert-Ernest Carrier-Belleuse
French, 1824-1887
L'ENLEVEMENT D'HIPPODAMIE (THE RAPE OF HIPPODAMIE)
signed: *CARRIER-BELLEUSE*, with the *BRONZE GARANTI AU TITRE* pastille, and with the title plaque *L'ENLEVEMENT*
bronze, dark brown patina
65.5 by 48cm., 25¾ by 18⅞in.

It has been justifiably suggested that this group owes much to the involvement of Auguste Rodin. It is first documented in 1871 when a terracotta version was included in a selection of models offered in Brussels in July of that year. Hargrove has demonstrated that the centaur's body which ripples with a bold musculature is characteristic of Rodin's models for the *Vase of the Titans*, and that the screaming face is very similar to Rodin's *The Calls to Arms* of 1878. The absence of specific reference to Rodin's part in the *Enlèvement* may be explained by the fact that his contribution would have occurred whilst he was still contractually working for Carrier-Belleuse's, although, by the early 1870s serious differences were already well apparent. Certainly there are no obvious comparison in Carrier-Belleuse's oeuvre for the specific treatment of the centaur. On the other hand, the ideal forms of Hippodamie are typical of so many Carrier mythological nudes.

Also characteristic of Carrier-Belleuse is the eclectic sources for the composition. It is certainly indebted to famous rape groups of the Renaissance, such as Giambologna's *Nessus and Dejaneira* and *Rape of the Sabine*, but the powerful pose of the horse part of the centaur's body is extremely close to Antoine-Louis Barye's *Cheval surpris par un lion*.

There are documented versions of *L'Enlèvement* in terracotta, marble and bronze. Casts in bronze inscribed by the founder Pinedo were produced around 1896 (see *Sculpture Passion,* pp.57-8, no.79*)*. The present version bears the 'pastille' *Bronze Garanti au Titre*, which may indicate that it post-dates the Pinedo edition.

Related literature: Romantics to Rodin, pp.164-6; *Sculpture Passion*, pp. 57-58, no. 79

£15,000-20,000
€23,700-31,600

ENLÈVEMENT

173

174

175

173 Albert-Ernest Carrier-Belleuse
French, 1824-1887
DENIS PAPIN
signed: *A. CARRIER*, inscribed *DENIERE. F^T* . and entitled *PAPIN*
bronze, dark brown patina
65cm., 25⅝in.

Denis Papin (1647-1712) began his scientific career in Paris working with air pump experiments with Christiaan Huyghens. In 1675 he came to London to work with Robert Boyle and subsequently Robert Hooke and was elected fellow of the Royal Society in 1680. Following the revocation of the Edict of Nantes in 1685, Papin, as a Huguenot, remained in England as an exile. He is best known for his work on the steam engine publishing in 1707 *The New Art of Pumping Water by using Steam* but also worked on the construction of a submarine, an air gun and a grenade launcher.

£3,500-4,500
€5,500-7,100

174 Albert-Ernest Carrier-Belleuse
French, 1824-1887
BENVENUTO CELLINI
signed: *A. CARRIER.* and titled *BENVENUTO CELLINI*
bronze, rich dark brown patina
44.5cm., 17½in.

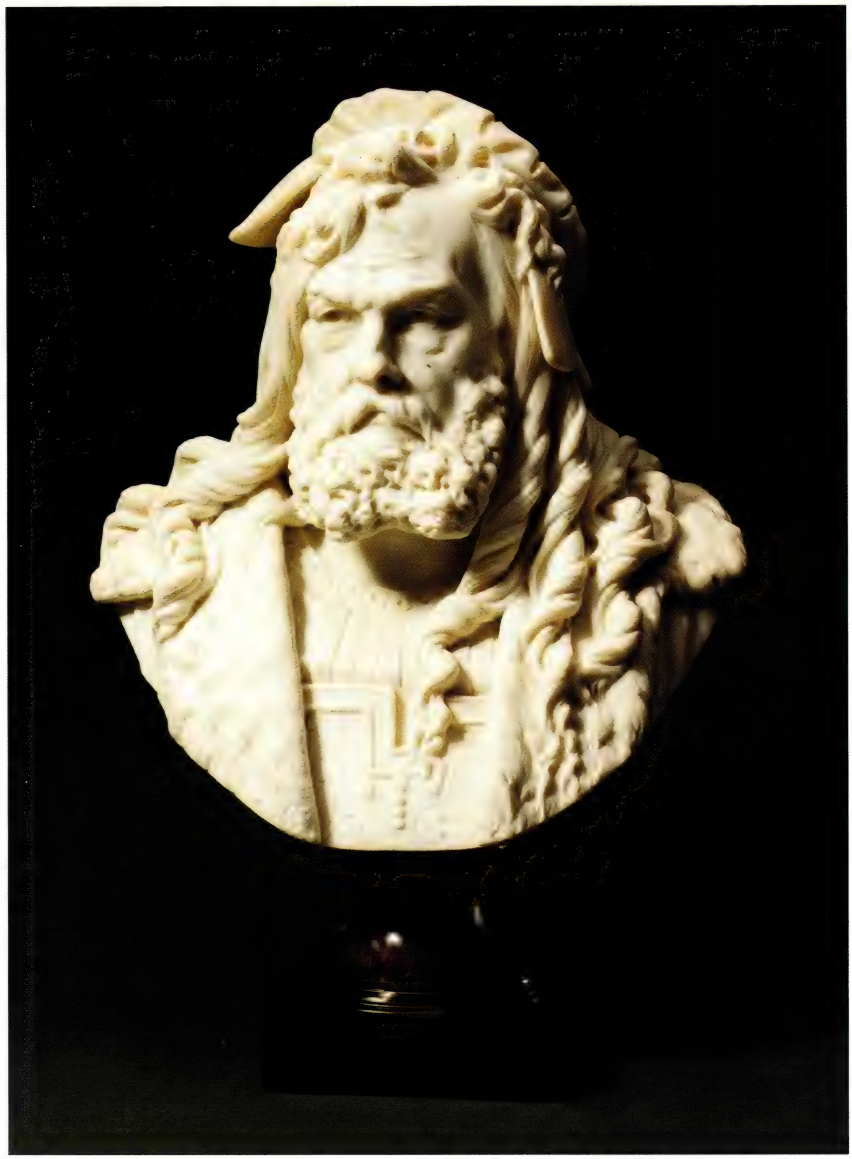
See footnote to lot 176

£3,000-5,000
€4,750-7,900

175 Albert-Ernest Carrier-Belleuse
French, 1824-1887
JACQUES BENIGNE BOSSUET
signed: *A. CARRIER* and inscribed *BOSSUET*
bronze, dark brown patina
66cm., 26in.

Jacques Benigne Bossuet (1627-1704), was appointed archdeacon of Strasbourg and canon of Metz in 1659 publishing a refutation of Huguenot doctrines. For ten years from 1659 he was in Paris where he became one of the leading preachers of his day. Appointed Bishop of Condom in 1659 he resigned the following year to become tutor to the Dauphin and for the eleven years of his tutorship he wrote three works expounding his religious beliefs as well as the *Exposition de la doctrine de l'église catholique* in support of the royalists against the papalists in the dispute about the rights of the French church. Elected a member of the Academy in 1680 he was appointed Bishop of Meaux in 1681 before drawing up the anti-papal declaration that brought to a head the quarrel between Louis XIV and Rome. Made councillor of state in 1697, he died in Paris in 1704

£3,000-5,000
€4,750-7,900



176

176 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A BUST OF DURER
signed: *A. CARRIER*
white marble, on a mottled red socle, on an ebonised black wood base
54cm. 21¼in.

Carrier-Belleuse was instrumental in popularising the fashion for ideal portraits of historical personalities (see introduction pp. 70-71). After his return from England in 1855, he created a lively series of fantasy busts of great artists. Rembrandt was one of the first and was exhibited at the 1863 Union Centrale in faience with a bust of Durer. These two were soon followed by portraits of Beethoven (see lot 183), Mozart, Michelangelo and Raphael. In 1874 he added to the series Rubens, van Ostade, Velazquez and Murillo. Carrier-Belleuse achieved a great success with these busts which he produced in a variety of material to satisfy keen demand from the bourgeoisie. As with the best of Carrier's work these busts, whether in terracotta or bronze, achieve a vitality of characterisation and freshness of technique particular to the sculptor.

Related literature: Hargrove, pp.218-21

£5,000-7,000
€7,900-11,100

177

177 **Albert-Ernest Carrier-Belleuse**
French, 1824-1887
A FANTASY BUST OF MARGUERITE BELLANGER AS AUTUMN
signed: *A CARRIER-BELLEUSE*
terracotta, on an ebonised wooden socle
85cm., 33½in.

The physiognomy of this apparently unrecorded model supports an identification with the famous mistress of Napoleon III, Marguerite Bellanger. If it is compared to the terracotta of Marguerite in the David Barclay collection (Hargrove fig.75), it is clear that some of the features, notably the rounder eyes, have been slightly idealised, but this is characteristic of Carrier's technique of modifying and blending elements from his contemporary and fantasy portraits (see introduction and lot 169).

An annotated copy of Carrier's first public sale in December 1868 records that it included three busts of Marguerite presumably made during her sojourn in Vichy in 1864, which represented her as Diana, Venus and 'une étude de femme en Fleur de Champs'. Another terracotta at Compiègne shows her as Winter. With the creation of each successive portrait her features seem to have become inseparable from Carrier's own ideal of feminine beauty.

The present bust exemplifies Hargrove's observation that the sculptor 'promoted a portrait type for women which emphasised their femininity; they are seen in a transient moment, often magnificently wrapped or strewn with flowers, a type which became an accepted formula for the last forty years of the century' (see lot 191).

Related literature: Hargrove, pp.122, 126-9

£15,000-20,000
€23,700-31,600

178

178 **Albert-Ernest Carrier-Belleuse**
French, 1824-1887
L'AMOUR SE CONFIE A L'AMITIE (LOVE CONFIDING IN FRIENDSHIP)
signed: *A. CARRIER*, inscribed *DENIERE* and entitled *L'AMOUR SE CONFIE A L'AMITITE*
bronze, weathered green patina
75cm., 29½in.

Although Carrier-Belleuse had made his debut at the Salon in 1848, it was not until his return to Paris from his employment with the Minton factory in 1857 that he established himself as a regular exhibitor. On his 'second debut' at the 1857 Salon he exhibited four portrait busts and a bronze of *L'Amour et L'Amitié*. This group, which later became known as *L'Amour se confie à L'Amitié*, reflects the type of parian designs the sculptor was producing in England. The model was manufactured by Denière and shown at the Paris 1863 Union Centrale exhibition. The firm of Denière et Matelin was established at the end of the eighteenth century at 58 rue de Turenne. The business was built by Jean-François Denière and continued by his son Guillaume who exhibited under his own name from 1849.

Literature: Hargrove, p.38, fig.2

£6,000-8,000
€9,500-12,600

179

180

179 Albert-Ernest Carrier-Belleuse
French, 1824-1887
AN AMORINO AND CUPID
signed: *A. CARRIER*
bronze, dark brown patina, on a mottled red marble base, with gilt metal mounts
65cm., 25½in.

£5,000-7,000
€7,900-11,100

180 Albert-Ernest Carrier-Belleuse
French, 1824-1887
HOMAGE TO PRIAPUS
signed: *A-CARRIER.BELLEUSE*
terracotta
59cm., 23¼in.

See footnote to lot 186

£4,000-6,000
€6,300-9,500

181 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A PAIR OF NEAPOLITAN DANCERS
both signed: *A. Carrier*
bronze, dark brown patina, on mottled green marble columns (4)
figures: 100cm., 39⅜in and 102cm., 40⅛in.
columns: 110cm., 43¼in.

Carrier-Belleuse's *Neapolitan Dancers* owe their inspiration to similar models by Francisque-Joseph Duret (see also lot 218) and François Rude. Duret and Carrier both exhibited models at the 1833 Salon that took their inspiration from the theme of Neapolitan fishermen, the *Lazzaroni*, whose anonymous but carefree poverty appealed to the Romantic sense of escapism. Carrier's dancers closely follow Duret with their distinctive raised leg and arms, and twisted torso, ultimately inspired by the Vatican *Dancing Faun.*

Related literature: Romantics to Rodin, p.248

£12,000-18,000
€19,000-28,400

181

182

183

182 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A BUST OF HORTENSE SCHNEIDER
signed: *A.CARRIER*
terracotta, on an ebonised wooden base
68cm., 26¾in.

Hargrove notes 'Hortense Schneider was the perfect mixture of comedian and singer for Jules Offenbach's popular operettas. She was as amusing off the stage as on and was the greatest actress-courtesan of the Second Empire'. The present portrait dates from the late 1850s, at the height of Schneider's career, and Carrier has represented her 'as she might have looked just entering the theatre - very aware of being noticed and rather trying to look as though she were not'. It is interesting to compare the present bust with the fantasy bust of Marguerite Bellanger (see lot 177), since the two women had lived together in Vichy.

Related literature: Hargrove, pp.121-123

£4,000-6,000
€6,300-9,500

183 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A BUST OF BEETHOVEN
signed: *A. CARRIER BELLEUSE*
terracotta
44cm., 17⅜in.

Carrier-Belleuse has represented Beethoven in his maturity. The composer wears a fur-lined winter coat with an elegant over-lapping shirt collar. The dishevelled hair enhances Beethoven's brooding, romantic expression. The majority of Carrier-Belleuse's fantasy busts of famous artists represent painters. He also made a bust of Mozart, although, reproductions appear to be relatively rare.

Related literature: Hargrove, pp.218-21

£3,000-5,000
€4,750-7,900

184 Albert-Ernest Carrier-Belleuse
French, 1824-1887
LE MESSIE (THE MESSIAH)
signed: *A-CARRIER-BELLEUSE*
terracotta, on a painted wooden pedestal (2)
group: 80 by 30cm., 31½ by 11⅞in.
pedestal: 110cm., 43¼in.

The serene image of Mary holding the Christ Child is a reduction of the two-metre high marble group that was exhibited at the Exposition Universelle of 1867, winning a gold medal. It was purchased by the state for 12,000 francs and installed in the chapel of the Virgin at the church of Saint-Vincent-de-Paul in 1869. Reductions were also made in plaster and biscuit porcelain. The first terracotta versions date from Carrier-Belleuse's 1883 sale; other surviving terracotta examples are in museums in Calais and Poitiers and there is a plaster in Dijon.

Related literature: Hargrove, pp.50-53, 264-65; Musées de Poitiers (1983), p.53, cat.16

£7,000-10,000
€11,100-15,800

185

185 Albert-Ernest Carrier-Belleuse
French, 1824-1887
LA CONFIDENCE (THE SECRET)
signed: *A. CARRIER.*
terracotta, mounted on an ebonised wooden base
65cm., 25½in.

£6,000-8,000
€9,500-12,600

This intimate group is described by Hargrove as 'two ravishing nymphs seated on opposite sides of a bench, they lean toward each other. One terminates her confidence with a sigh. Her friend contemplates the tale. Hooking her joined hands over the others shoulder, their draperies slip heedlessly down to reveal their splendid bodies, implying, in Greuzian fashion the nature of their confidences.'

Carrier-Belleuse's composition dates from the early 1870s. A terracotta is recorded in the David Barclay collection.

In the early 1880s. Carrier returned to the formula of *La Confidence* in a group entitled *Les Frissonnes* in which the two girls are fully draped in pseudo-Italian provincial garb and hold a jug in place of the lyre. This latter model first appears in the sale of 21 December 1884.

Related Literature: Hargrove, p.247, fig.229

186 Albert-Ernest Carrier-Belleuse
French, 1824-1887
HOMAGE TO PRIAPUS
signed: *CARRIER-BELLEUSE*
white marble
76cm., 30in.

'Un Clodion recommencé' was how Paul Mantz described Carrier and the present group exemplifies this perfectly. A group entitled *Offrande à Bacchus* which featured in Carrier's sales in 1874 and 1883 may be identifiable with the present composition, but the same sales also included a *Bacchante au terme*, a description which equally fits this model.

This model of *Homage to Priapus* is related to Carrier-Belleuse's famous 1863 marble of a *Bacchante*, exhibited at the Salon, bought by the Emperor for the Tuileries and now in the Musée d'Orsay (RF143). It is a prime example of the sculptor's affinities with eighteenth century models by artists such as Clodion and Marin.

Related literature: Bruton Gallery, *French Sculpture*, exhib.cat., 1979, p.30-1

† £6,000-8,000
€9,500-12,600

186

187

188

189

187 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A BUST OF A GIRL
signed: *A. CARRIER-BELLEUSE*
white marble
45.5cm., 17⅞in.

This bust is related to Carrier's portrait of Simone Bucheron of which there is a terracotta example in the museum in Calais.

Related literature: De Carpeaux à Matisse, pp.143-4, no.56

£5,000-7,000
€7,900-11,100

188 Albert-Ernest Carrier-Belleuse
French, 1824-1887
A FANTASY BUST OF A YOUNG WOMAN
signed: *A. CARRIER*
white marble
52cm., 20½in.

£3,000-5,000
€4,750-7,900

189 Albert-Ernest Carrier-Belleuse
French, 1824-1887
LE SOMMEIL
signed: *A CARRIER BELLEUSE*
biscuit porcelain
57.5cm., 22⅜in.

£1,500-2,000
€2,350-3,150

190 Albert-Ernest Carrier-Belleuse
French, 1824-1887
LA NUIT
signed: *A. CARRIER.*
white marble, on a faux marble wood column
marble: 101cm., 39¾in.
column: 105cm., 41¼in.

Hargrove records that *La Nuit* was sold in marble in Carrier's first 1868 Drouot sale as no.2, (1m high) and as a terracotta, no.13, (70cm high).

£15,000-20,000
€23,700-31,600

190

191

192

191 Jean-Antonin Mercié
French, 1845-1916
FLEURS DU MAI, A BUST
signed: *Mercié*
terracotta, on grey marble socle
71cm., 28in. overall

£2,000-3,000
€3,150-4,750

192 Jean-Antoine Injalbert
French, 1845-1933
A BUST OF COLONEL ANDRÉ
signed and dated: *A. Injalbert / 1890*
and inscribed *au Colonel André*
terracotta
61.5cm., 24¼in.

Injalbert was one of the key sculptors in fin-de-siècle France. He won the coveted Prix de Rome in 1874 and continued to exhibit with success for the next sixty years. The majority of the contents of his studio is preserved in Béziers, his home town. He won the Grand Prix at the Exposition Universelle in 1889 and was made a *commandeur* of the Legion of Honour in 1910.

The present bust would appear to represent a Colonel in the French Artillery, judging by the insignia of the crossed canons and flaming canon ball. It is worked up with the gradual additions of small bits of clay, resulting in an immediate and spontaneous portrait that retains the freshness of an atelier work. It probably relates to a bronze bust entitled *Le Colonel A.* that was exhibited at the Société nationale des beaux-arts in 1891 and also to a series of terracotta, plaster and bronze busts of Isabelle, Georgette and Antonine André. Injalbert's connections with the military appear to have continued with a series of portraits for Général Joffre, Maréchal de France.

Related literature: Vanderspelden, p.21

£3,000-5,000
€4,750-7,900

193

193 Jean-Baptiste Carpeaux
French, 1827-1875
BUSTE CHINOIS (A BUST OF A CHINESE MAN)
signed: *B. Carpeaux* and stamped with the Susse *cachet* and cypher
terracotta
61cm., 24in.

£8,000-12,000
€12,600-19,000

Carpeaux made two versions of the *Buste Chinois*. The first, executed in 1868, formed the model for the present work and is distinguished from the 1872 variant by its sketchier, more spontaneous modelling. Carpeaux here captures the character of his sitter and approaches the scientific mastery of Cordier's busts of ethnic persons. Very much a product of the vogue for *orientalism*, it was developed as part of his monumental group *Quatre Parties du Monde*, commissioned by the city of Paris in 1867 as the crowning element of the architect Davioud's *Fontaine de l'Observatoire*.

The 1872 model, exhibited at the Salon that year and in Brussels in 1874, was edited in a reduction, and often paired with his *Buste Négresse*. Interestingly, when an 1868-model *Buste Chinois* appeared at auction in Amsterdam on October 19, 1874, it was already being differentiated as the 'sketch'.

The Susse foundry at 31, Rue Vivienne, signed a contract with Carpeaux's children, for the exclusive rights to edit works from the Carpeaux *atelier*. The contract, dated 1st January 1914, replaced an earlier one from 1911. Susse produced a catalogue specifically for works by Carpeaux, and they edited both versions of the *Buste Chinois*. Identified as model *N° 1* and *N° 2*, they were listed in the catalogue as numbers 7 and 8 respectively.

Related literature: Romantics to Rodin, pp.154-5, cat.41; Cadet, pp.315-9, 371-2

194

195

196

194 Charles Gantrago Mercié
French, late 19th century
AN ALLEGORY WITH JOAN OF ARC
signed: *CMercié,* inscribed *1ère Epreuve* and further inscribed *Collection Ch Hayem*
bronze, rich dark brown patina, heightened with gilding
104.5cm., 41⅛in.

Mercié was born in Madrid in the mid nineteenth century and became a naturalised Frenchman after having moved to Paris. He exhibited figures and portraits at the Salon from 1881 onwards. He appears to have always signed his works 'CMercié' and his bronzes were cast by the A. Mazet foundry in Paris, which is recorded as being active around 1890. Berman illustrates a bronze by Mercié called *Stepping Out* depicting a peasant girl wearing clogs.

Related literature: Berman, vol.2, p.392, no.1451; de York, p.60

£4,000-6,000
€6,300-9,500

195 Ferdinand Lepcke
German, 1866-1909
A NUDE ARCHER
signed: *FERD.LEPCKE BERLIN* and stamped *LAUCHHAMMER BILDGUSS*
bronze, dark brown patina, on a veined black marble base
98.5cm., 38¾in.

† £3,000-5,000
€4,750-7,900

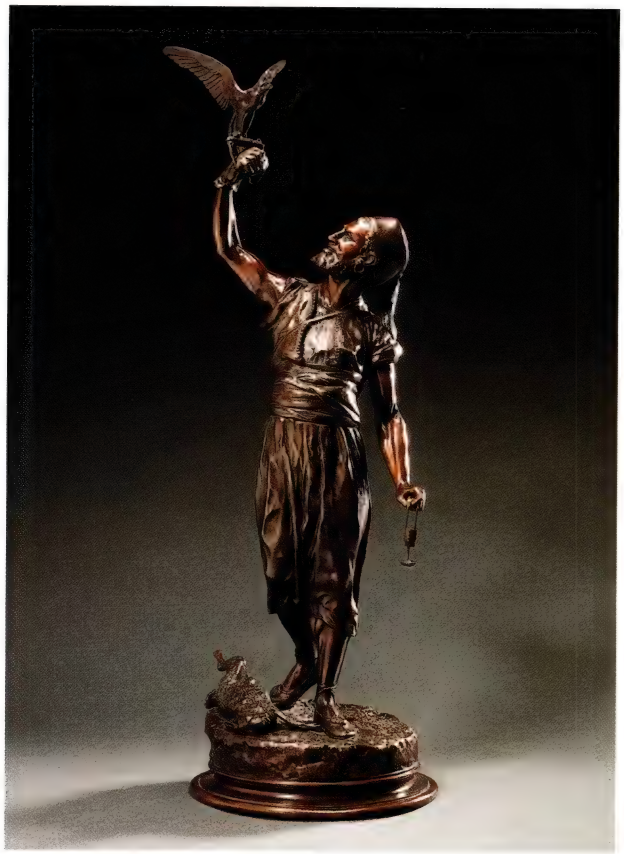
196 M* Bechtold**
German, early 20th century
A WOMAN WITH A DEER
signed: *M. Bechtold*
bronze, dark brown patina, on a veined pink marble base
bronze: 52.5cm., 20¾in.
base: 9cm., 3½in.

£1,800-2,500
€2,850-3,950

197 Jean-Antonin Mercié
French, 1845-1916
GLORIA VICTIS
signed: *A. Mercié,* inscribed *F. BARBEDIENNE. FONDEUR. PARIS,* with the *A. COLLAS REDUCTION MECANIQUE* pastille and entitled *GLORIA VICTIS,* stamped underneath *678 G*
bronze, dark brown patina, heightened with gilding, on a mottled red marble base (2)
bronze: 92cm., 36¼in.
base: 12cm., 4¾in.

£8,000-12,000
€12,600-19,000

197



198

199

200

198 Pierre-Jules Mêne
French, 1810-1879
FAUCONNIER ARABE (AN ARAB FALCONER)
signed and dated: *P.J.MÊNE. 1873*
bronze, rich dark brown patina
64.5cm., 25⅜in.

£3,000-5,000
€4,750-7,900

199 Alexandre Schœnewerk
French, 1820-1885
ANDROMEDA
signed: *.SCHœNVERK.*, with the Jollet & Cie foundry *cachet* and incised underneath *EW*
bronze, dark brown patina
56cm., 22in.

£3,500-4,000
€5,500-6,300

201

200 Jean-Jacques, called James Pradier
Swiss, 1790-1852
THE STANDING SAPPHO
signed and dated: *J. PRADIER / 1848* and stamped with the crowned *VP*
bronze, silvered and gilt
45cm., 17¾in.

£5,000-7,000
€7,900-11,100

201 Jean-Antonin Mercié
French, 1845-1916
AN ALLEGORICAL FIGURE OF FORTUNE
signed: *A. Mercié* and with the Thiebaut Frères *cachet*
bronze, rich dark brown patina
84cm., 33in.

£7,000-10,000
€11,100-15,800

202 203

202 Ottilio Pesci
Italian, b.1877
A LADY OF FASHION
signed and dated: *Ottilio Pesci / 06 / Paris* and with the *A.A. HEBRARD / CIRE PERDUE* foundry stamp
bronze, dark brown patina
33cm., 13in.

£1,500-2,000
€2,350-3,150

203 Jean-Léon Gérôme
French, 1824-1904
LA JOUEUSE DE CERCEAU (THE HOOP DANCER)
signed: *J.L. GEROME,* with the *SIOT-DECAUVILLE FONDEUR PARIS* and numbered *8792*
bronze, silvered and gilt
23cm., 9in.

The Hoop Dancer is a variant of a similar figurine modelled for Gérôme's marble statue of *Tanagra* (1890, Musée d'Orsay). A half life-size polychromed version appears in the background of his painting *The Artist and His Model* (c.1890-93, The Haggin Museum, Stockton, California).

Related literature: Ackerman, p.316, S.21

£2,000-3,000
€3,150-4,750

204

204 Italian, late 19th/early 20th century after Canova
PAOLINA BORGHESE
inscribed: *Canova*
bronze, dark brown patina and mottled green marble, with gilt metal appliques
48 by 70cm., 19 by 27½in.

£5,000-7,000
€7,900-11,100

205 Jean-Léon Gérôme
French, 1824-1904
LA JOUEUSE DE BOULES (THE BALL PLAYER)
signed: *J.L. GÉROME,* stamped and numbered *V445 SIOT-PARIS*
gilt bronze, on a green onyx base (2)
figure: 27.5cm., 10⅞in
base: 9.5cm., 3¾in.

The Ball Player dates to the Salon of 1902 and depicts a female nude who attempts to drop balls into the mouths of masques at her feet. In so doing, she creates a contraposto said to have been inspired by the antique sculpture of *The Satyr Examining his Tail* in the Vatican Museum. Gérôme made versions in ivory and marble, as well as bronze.

Related literature: Ackerman, p.326, S.57

£2,000-3,000
€3,150-4,750

206 Jean-Léon Gérôme
French, 1824-1904
BETHSABEE (BATHSHEBA)
signed: *GÉROME*, stamped and numbered *D591 SIOT-DECAUVILLE FONDEUR PARIS*
gilt bronze
31cm., 12¼in.

The gilt bronze figure of Bathsheba, which dates to 1896, is said to have been adapted from Gérôme's painting of the same title, recorded in 1889 but now lost.

Related literature: Ackerman, p.320, S.37

£1,500-2,000
€2,350-3,150

207 Jean-Baptiste Clésinger
French, 1814-1883
CLEOPATRA
signed: *J. CLESINGER / ROME* and inscribed *F. BARBEDIENNE. FONDEUR. PARIS.*
gilt bronze, on a veined grey marble base
figure: 15.6 by 31.8cm., 6⅛ by 12½in.
base: 6.3cm., 2½in.

When Clésinger's model of a *Woman bitten by a serpent* was exhibited at the Salon of 1847 it caused a sensation. The public were shocked that the sculptor's celebrated former mistress, Apollonie Sabatier, had modelled for it.

Related literature: Shepherd Gallery (1985), p.104, cat.41

£3,500-4,500
€5,500-7,100

205 206

207

208

209

210

208 Jean-Baptiste Carpeaux
French, 1827-1875
FIGARO
signed: *JB^te Carpeaux* and stamped *PROPRIETE CARPEAUX* with the atelier Carpeaux mark initialled *M*
bronze, rich dark brown patina
55cm., 21⅝in.

Carpeaux made this model of the famous operatic barber following the announcement of a competition for the decoration of a hôtel on the rue Drouot by *Le Figaro* newspaper on 13 May 1873. Carpeaux was invited to be on the jury and to amuse himself he executed this spirited interpretation of Figaro. Mme Clément-Carpeaux recounts that he hid the bust from M.de Villemessant, presumably the chairman of the committee, who subsequently rebuked him, but Carpeaux maintained that he wanted the younger artists to have a chance. There is a terracotta statuette of *Figaro* in the Musée des Beaux-Arts, Valenciennes.

Related literature: Galerie des Ponchettes, *Jean-Baptiste Carpeaux 1827-1875*, exhib. cat., Nice, 1980, no.83

£9,000-11,000
€14,200-17,400

209 attributed to V* Vartusi**
Italian, early 20th century
A BOY BITTEN BY A CRAB
bronze, dark brown patina
76cm., 30in.

A variant model of this Neapolitan fisherboy was sold as lot 164 in these rooms on 5 October 2000. The latter cast has the boy in a baggy pair of shorts and is signed. Little is known about Vartusi, but he was clearly working in the style of Vincenzo Gemito and Achille d'Orsi.

£2,000-3,000
€3,150-4,750

210 Eugène-Antoine Aizelin
French, 1821-1902
LA JEUNESSE DE RAPHAËL SANZIO (THE YOUNG RAPHAEL)
signed: *EVG^NE AIZELIN*, inscribed *F. BARBEDIENNE, Fondeur. Paris* with the *A COLLAS REDUCTION MECANIQUE* pastille, and further inscribed *RAPHAEL SANZIO*
bronze, dark brown patina, heightened with gilding
75cm., 29½in.

Aizelin was a pupil of Dumont and exhibited at the Salon between 1852 and 1897. He won a gold medal at the Exposition Universelle of 1889 and was made a knight of the *Legion d'honneur* in 1867. He exhibited the plaster model for the present bronze at the Salon of 1887 (no.3570).

Related literature: Lami, vol., pp.6-10

£3,000-5,000
€4,750-7,900

211

212

213

211 Jean-Antonin Carlès
French, 1851-1919
LA JEUNESSE (YOUTH)
signed: *ANTONIN CARLES*,
stamped and numbered *SIOT-PARIS 348B* and entitled *LA JEUNESSE*
gilt bronze, on a green onyx base
bronze: 49cm., 19⅜in.
base: 6cm., 2⅜in.

Carlès exhibited *La Jeunesse* in plaster at the 1883 Salon and in marble two years later when it was bought by the state and is now in the Musée d'Orsay (RF2226). The model proved highly popular and was reproduced in marble, in biscuit by Sevrès and in bronze editions by Siot-Decauville in two other sizes (28cm and 70cm).

Related literature: Musée d'Orsay, p.70, RF2226,

£3,000-5,000
€4,750-7,900

214

215

212 French, early 20th century
A SHEPHERD BOY WITH THREE BIRDS
indistinctly signed: *Clenarquie* and with a foundry pastille *Louchet Paris Ciseleur*
bronze, gilt-bronze and black patina, on a mottled green marble base
bronze: 47cm., 18½in.
base: 13.5cm., 5¼in.

Paul Louchet was a *bronzier* specialising in statuettes, active in Paris around 1900. At the 1905 Exposition Universelle he exhibited a group of works by Louis Chalon. Louchet also produced jewellery.

£1,500-2,000
€2,350-3,150

213 J* Moreau**
Belgium, early 20th century
A VASE
signed: *J^H Moreau,* inscribed *C^ie des Bronzes / Cire perdue Oeuvre Unique / Bruxelles.* and further inscribed *Reconnaissance ./ 1911-1913 / J.E.M.*
bronze, dark brown patina
64.5cm., 25⅜in.

This unusual vase is distinguished as a fine lost wax cast. The inscription indicates that it is, exceptionally, a unique casting. It would seem probable that it was made for a specific commission, possibly for an industrialist; the neck of the vase bears an unmistakable resemblance to a factory chimney.

£3,000-5,000
€4,750-7,900

214 Jean-Jules Salmson
French, 1823-1902
A PAIR OF YOUNG DANCERS
signed: *SALMSON*
bronze, dark brown patina, heightened with gilding, on an elaborate bronze base (2)
group: 75.5cm., 29¾in.
base: 93cm., 36½in.
overall: 168cm., 66in.

£6,000-8,000
€9,500-12,600

216

217

215 Jean-Léon Gérôme
French, 1824-1904
A BACCHANTE AND INFANT (A WOOD NYMPH)
signed: *JL GERÔME*, stamped *SIOT-PARIS* and numbered *U334*
gilt bronze, on veined green onyx base
bronze: 58.2cm., 23in.
base: 12.5cm., 5in.

The model for the present group dates to 1892 and relates closely to an earlier painting of the same subject dating to 1873, sold in these rooms as lot 128, 7th April 2000.

Related literature: Ackerman, p.234, no.231 and p.318, S.26

£6,000-8,000
€9,500-12,600
Illustrated on p. 99

216 Tony Noël
French, 1845-1909
LES GLADIATEURS (THE GLADIATORS)
signed: *Tony Noël* and inscribed *UNO AVULSO NON DEFICIT ALTER*
bronze, dark brown patina
47cm., 18½in.

† £2,000-3,000
€3,150-4,750

217 Alfred Boucher,
French, 1850-1934
LA TERRASSIER (THE NAVVY)
signed: *A. BOUCHER* and inscribed *F. BARBEDIENNE. Fondeur.*
bronze, dark brown patina
55.5 by 44cm., 21¾ by 17¼in.

Boucher had two distinctly different styles: one was the sensual marble carver, the other a more robust approach which championed the nobility of the worker or athlete. *Le Terrassier* combines the sculptor's social ideas with his highly developed sense of expression and energy.

The life-size marble of *Le Terrassier* was exhibited at the Salon in 1890 and is now in the Musée Galliera, Paris. The model was cast in three sizes by the Barbedienne foundry of which this is the largest.

£3,000-5,000
€4,750-7,900

218 Francisque-Joseph Duret
French, 1804-1865
VENDANGEUR IMPROVISANT SUR UN SUJET COMIQUE (SOUVENIR DE NAPLES)
signed: *F. Duret* and inscribed *fondu par Quesnel*
bronze, later orange-brown patina, on a wheeled wooden base
183cm., 72in.; the base 13cm., 5⅛in.

It was under the title *Vendangeur Improvisant* that this classic model of nineteenth-century sculpture was first exhibited at the Salon of 1839.

The present example is exceptional in size and is larger than the cast now in the Louvre (176cm.). It is also earlier. Indeed it may be possible to date the present cast by its inscription, *fondu par Quesnel*, to between 1838 and 1841. This makes it a candidate either for the version shown at the Salon in 1839, or, if the same bronze was not exhibited twice, the L'Exposition des Produits de l'Industrie Français that same year. It is unlikely to pre-date 1838 because since 1826, Quesnel was in partnership with Richard, who left the Quesnel foundry to join Eck et Durand in 1838 (for a bronze by Richard and Eck et Durand, see lot 246): during this partnership, casts were invariably inscribed with both Richard and Quesnel's names, as found on the earliest known cast of the *Vendangeur*, in the Musée de l'Aix en Provence. The Aix cast is therefore the other candidate for the bronze shown at the 1839 Salon. It is unlikely to post-date 1841 because from this date, as attested to by a cast of the *Vendangeur* at the Museum der bildenden Künste, Leipzig (170cm., inv.no.P7), Quesnel began to inscribe his bronzes *Quesnel et C^ie*. He was certainly doing so exclusively after 1844.

The Louvre cast, by Delafontaine, post-dates 1850. It was shown at the 1855 Exposition Universelle and bought by the State for 7,000 francs.

Related literature: Metman, p.269; Leroy-Jay Lemaistre, p.531; Sculpture Française, p.360, RF172

£6,000-8,000
€9,500-12,600

218

219

219 Jean-Baptiste Carpeaux
French, 1827-1875
LE RIEUR ET LA RIEUSE NAPOLITAINS
signed: *JB. Carpeaux* and *Carpeaux* respectively, both stamped *PROPRIETE CARPEAUX* and with the atelier stamp
bronze, dark brown patina
26.5cm., 10⅜in.

Carpeaux conceived and first created his celebrated *Jeune Pêcheur a la coquille* while he was in Rome. The bronze (exhibited at the 1859 Salon) was bought by James de Rothchild and the marble (exhibited at the 1863 Salon) was bought by the Empress Eugenie. The huge popular appeal of the *Jeune Pêcheur* encouraged Carpeaux to produce small replicas of the whole figure as well as two busts derived from the head of the boy, *Le Rieur aux Pampres* and the present *Rieur Napolitain*.

The bust of *La Riseuse Napolitaine* first appeared as a marble bust at the 1867 Exposition Universelle, although the model dates to around 1863. It is loosely based on the full-length figure of *La Jeune File à la coquille*, the pendant to the *Jeune Pêcheur*.

Related literature: Jeancolas, pp.50-5; Wagner, pp.143-50

£6,000-8,000
€9,500-12,600

220 David McGill
Scottish, late 19th/early 20th century
THE VICTOR
indistinctly inscribed: *THE VICTOR*
bronze, dark brown patina
28.5cm., 11¼in.

£1,800-2,500
€2,850-3,950

221 Sir Edgar Bertram Mackennal
English, 1863-1931
AN HEAD OF A YOUNG WOMAN
signed: *MACKENNAL*
bronze, rich dark brown patina, on a black marble base
51cm., 20in.

£1,000-1,500
€1,600-2,350

222 Aimé-Jules Dalou
French, 1838-1902
LE SEMEUR (THE SOWER)
signed: *DALOU,* inscribed *Susse F^rs Ed^rs Paris cire Perdue* and with the Susse *pastille*
bronze, rich dark brown patina
48cm., 18⅞in.

In 1889 Dalou began his long-planned monument to the glory of the workers, which was to occupy him until his death. Although it was never completed, his workshop brimmed with terracotta sketches, plasters and bronzes in various stages

220

221

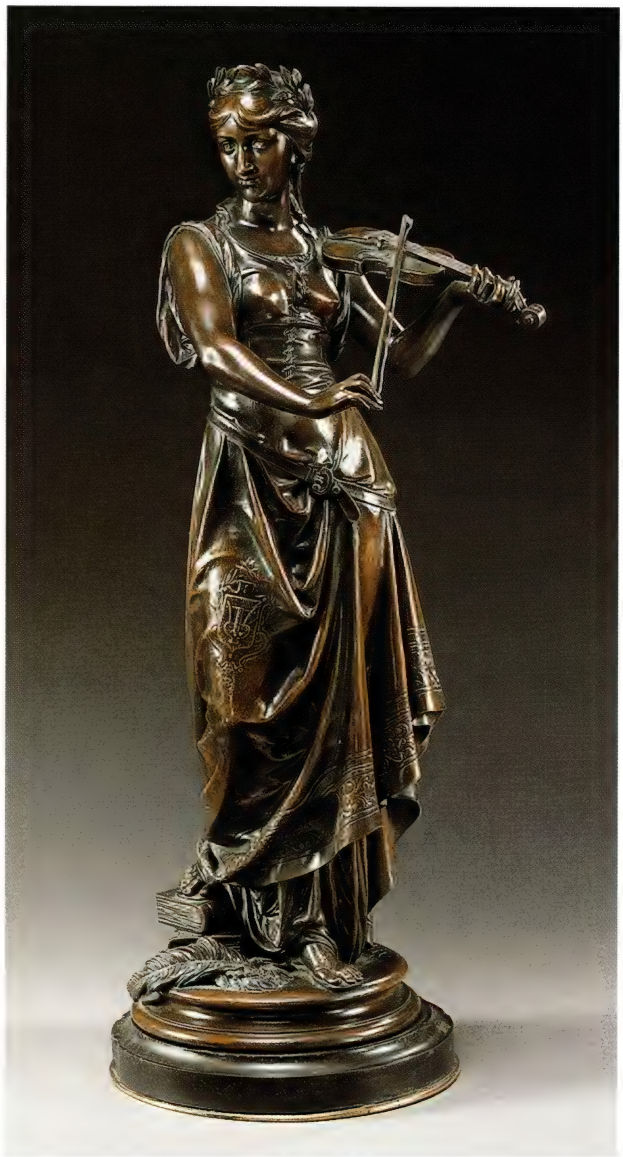
of finish and depicting workers from the inner cities and rural communities. The compositions reflected their labours, and included peasants, binders, gleaners, navvies, puddlers and coopers. One of the best known models of the group was *Le grand paysan* (the 1902 Salon example is now in the Musée d'Orsay), which compares closely to the present model of a *Semeur*, or Sower. After Dalou's death in January, 1902, his daughter, Georgette, signed a twenty-five year contract, renewed with additions in 1918, with the Susse foundry for a total of sixty-seven sculptures. The 1918 contract, to expire in 1940, included the rights to cast the present bronze, which appeared as number 2 on the list under the title *Semeur sur piedestal (statuette)*.

Related literature: Cadet, pp.47-51, 376

£3,000-5,000
€4,750-7,900

222

223



224

223 Paul Dubois
French, 1829-1905
LE CHANTEUR FLORENTIN (A FLORENTINE SINGER)
signed and dated: *P. DUBOIS 1865*, inscribed *F. BARBEDIENNE FONDEUR*, with the *A. COLLAS REDUCTION MECANIQUE*
pastille, incised underneath *601 / 6*
stamped *EE* and numbered in ink *42471*
bronze, dark brown patina
38cm., 15in.

£2,500-3,500
€3,950-5,500

224 Eutrope Bouret
French, 1833-1906
AN ALLEGORICAL FIGURE OF MUSIC
signed: *BOURET*
bronze, dark brown patina, on a black marble base with revolving mechanism (2)
60.5cm., 23¾in.

£2,500-3,500
€3,950-5,500

225

226

225 after Alfredo Pina
Italian, 1887-1966
A BUST OF BEETHOVEN
signed: *A. Pina* and with an indistinct foundry mark
bronze, mid to dark brown patina, on a mottled green marble base
bust: 18cm., 7in.
base: 9.5cm., 3¾in.

£1,500-2,000
€2,350-3,150

226 Aldo Bartelletti
Italian, early 20th century
A BUST OF DANTE ALIGHERI
signed and dated: *Al Bartelletti 1942*
white marble, on a veined red marble base
42cm., 16½in.

Bartelletti and his brother Adone, both sculptors, came from Seravezza in Tuscany. Aldo was based in Paris for most of his life, where he exhibited at the Salons des Artistes Français from 1922. Recorded as exhibiting at the Salon des Indépendants in 1941, he also specialised, like his brother, in animalier sculpture.

Related literature: Panzetta, p.34

£4,000-6,000
€6,300-9,500

227

227 Aimé-Jules Dalou
French, 1838-1902
A HEAD OF SILENUS
signed: *DALOU*, with the *CIRE PERDUE A.A. HEBRARD* stamp, numbered *2*
bronze, rich dark brown patina
16cm., 6¼in.

£1,800-2,500
€2,850-3,950

228 Jacques-Louis Gautier
French, b.1831
LA SORCIERE (A WITCH FROM MACBETH)
signed: *Jacques Gautier* and inscribed *BRONZE D'ART.*
bronze, dark brown-black patina
74cm., 29⅛in.

Often paired with his *Mephistopheles*, the present model is either known by the title *Sorcière* or '*Macbeth*'. The *Sorcière* was inspired by the Three Witches that appear in Shakespeare's Macbeth - a subject also painted by Henry Fuseli. Another example inscribed *Bronze d'Art* was included in the 1985 Shepherd Gallery exhibition.

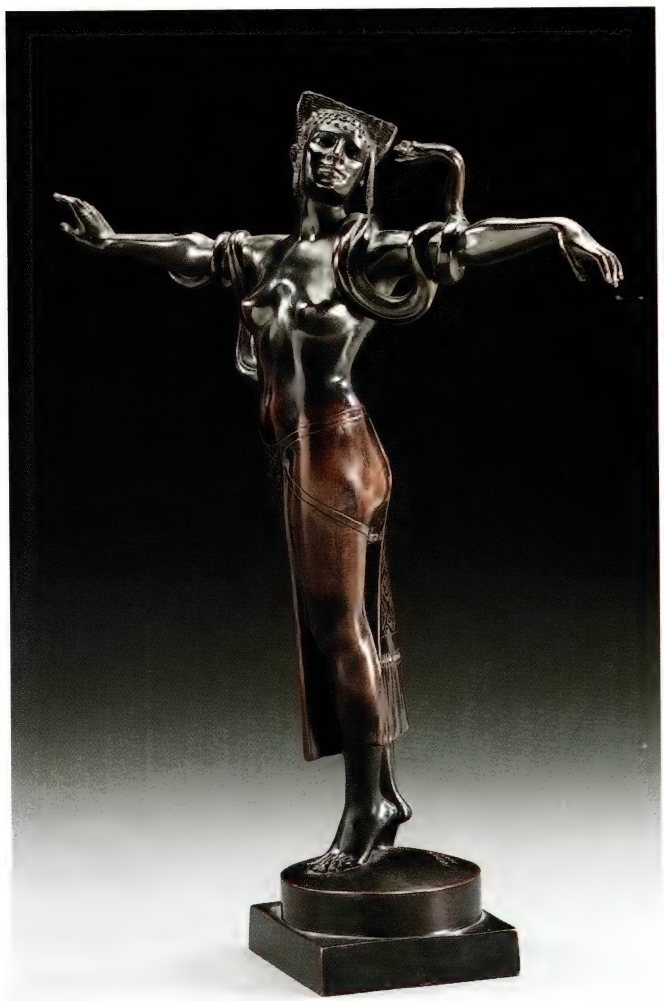
Related literature: Forrest p.432, 475; Shepherd Gallery (1985), p.92-3, cat.37a-b

£2,000-3,000
€3,150-4,750

229 Jean-Jules Salmson
French, 1823-1902
SHAKESPEARE
signed: *Salmson*, the base titled *SHAKSPEARE* [sic]
bronze, mid to dark brown patina, on a black marble base
the bronze: 43.5cm., 17⅛in.
the base: 5cm., 2in.

£1,500-2,000
€2,350-3,150

228 229



230

230 Arthur Bock
German, b.1875
CLEOPATRA
signed: *ARTHUR BOCK / HAMBURG* and stamped *BRANDSTETTER MUNCHEN*
bronze, dark brown patina
28cm., 11in.

£1,200-1,800
€1,900-2,850

231

231 Frederick William Macmonnies
American, 1863-1937
PAN OF ROHALLION
signed and dated: *Frédéric MacMonnièS / Paris 1890* and inscribed *H. ROUARD. Fondeur Paris* and entitled *TO.PAN.OF.ROHALLION ANNO DOMINI.M.D.C.C.CLX.L* and incised underneath *M*
bronze, rich mid-brown patina
38cm., 15in.

£1,500-2,000
€2,350-3,150

232 *detail*

232 Charles Cumberworth
French, 1811-1852
A CLOCK GARNITURE OF CLEOPATRA WITH HER ATTENDANTS
signed: *CUMBERWORTH sculpt^r* and inscribed *L. Marchand Edt^r*. The dial signed *L. MARCHAND RUE RICHELIEU 57 PARIS* and the movement stamped *V^OR DEWINT H^ER / 102 / PARIS*
bronze, dark brown patina and gilt bronze
main bronze group: 47 by 44.5cm., 18½ by 17½in.
main bronze and stand: 69 by 65cm., 27⅛ by 25⅝in
candelabra figures: 94.5cm., 37¼in.

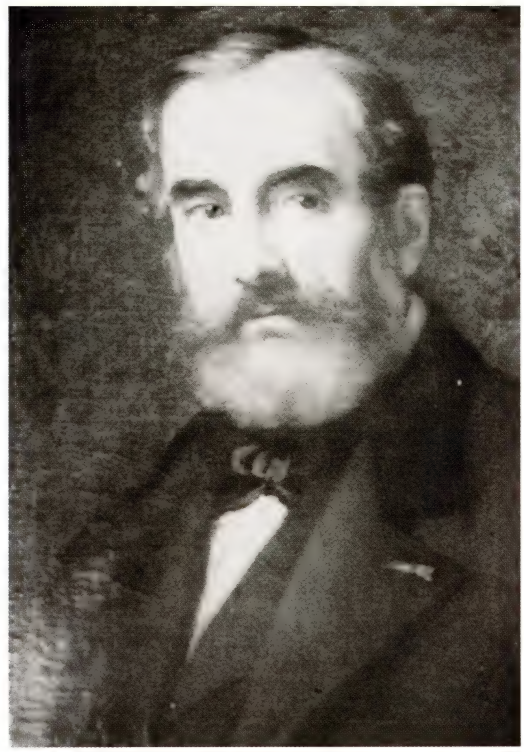
† £15,000-20,000
€23,700-31,600

According to Gunnis, Cumberworth appears to have been born in the United States to an English father and French mother. In Paris this proved to be a considerable handicap, for his parentage was not only the cause for his rejection as a prize winner of the *prix de rome* in 1836, but also for his being awarded only three minor state commissions. Cumberworth's style is deeply indebted to his teacher, James Pradier, with whom he studied from 1829 to 1836. Side-lined by the Beaux-Arts system, Cumberworth naturally aligned himself with the emerging anti-academic sculptors of Romanticism in the 1830s, such as Feuchère, Dantan, Maindron and Barre. In the absence of official patronage, he was one of the first sculptors to create his models exclusively as statuettes and sell them to *editeurs*, such as Susse. Appropriately his models were also reproduced in England in parian ware by Copeland.

The French catalogue of the 1862 International Exhibition records Leon Marchand as a *fabricant des bronzes* founded in 1820. The artistic director was M.Piat and they offered complete interiors, candelabras *en fer forgé et repousé,* chenets and *cheminées.* At the 1862 International Exhibition, Marchand exhibited a fisherboy by Schoenewerk (see lot 199) and a group of *Cleopatra* by Cumberworth, *augmentation parfaitement reussie.*

Related literature: Gunnis, p.118; *Un age d'or*, p.519

Jean-Auguste Barre and the Romantic Potrait Statuette



A portrait of Jean-Auguste Barre by Beaurais

As Jean-Auguste Barre sent his last exhibit to the Paris Salon in 1886, he could look back with pride on one of the century's longest and most successful careers in portrait sculpture. From his debut in 1831 he specialised in portraiture. Under the July Monarchy, he received royal commissions both large and small, such as the effigy of the duchesse d'Orléans, Louis-Philippe's mother, and the unofficial statuette of Ferdinand-Philippe, duc d'Orléans (lot 240). His popularity grew under the new regime of the Second Empire (lots 236 & 243) and he made over twenty-five portraits of Napoleon III alone. In retrospect, however, Barre would surely have considered his involvement in the vogue for romantic bronze portrait statuettes, which flourished in the decade of the 1830s, as his most innovative and original contribution to French sculpture.

This collection of works by Barre (lots 233-246), which is offered by descendants of the sculptor himself, represents the most comprehensive group of his work to have appeared on the market. The highlights of the collection are the seven bronze portrait statuettes of famous theatrical stars, a member of the French royal family and one of a family friend. Together they provide an insight into Barre's important role in promoting the fashion for the portrait statuette.

The greatest appeal of these portrait statuettes today is that they transport us back in time, 170 years, to a Parisian society centred on the court of Louis-Philippe, the 'citizen king'; a society passionate about the theatre and fascinated by the celebrities of the *beau monde*. In an age before photography, statuettes of theatrical stars were promoted as an essential accessory of the most fashionable salons. In 1848, *The Illustrated London News* reproduced a scene which must have been familiar to Parisian high society for over a decade (see illustration), in which the appreciation of a statuette of a theatrical starlet is seen as a paradigm of good taste.

The emergence of this genre occurred as a result of several technical, aesthetic and commercial changes which coincided, after the Revolution of 1830, to give sculptors both the means and the market essential to the promotion of the statuette. In this case, the means was the development of more efficient and more accurate processes for casting with sand moulds, rather than lost-wax. The ability to separate a model into component parts, which could be cast individually to greater precision and then joined together before finishing, allowed foundries to produce high quality repeats of a sculptor's models, known as multiples.

When the first portrait statuettes were shown at the Salon around 1833 this technical process was being perfected by foundries such as Eck et Durand (see lots 239, 240, 246). The creation of statuettes with a wide popular appeal, exemplified by Barre's models of ballerinas, gave an early impetus to the commercialisation of bronze casting, which was later to be extensively exploited by large foundries such as Barbedienne and Susse. For Barre, the crisp detail achieved in these early sand casts suited his natural artistic style, which was grounded in the art of the engraver, since both his father, Jacques-Jean (1793-1855) and his younger brother, Desiré-Albert (1818-1878), were distinguished *graveurs généraux des Monnaies*, who are remembered as the designers of the first French and Greek stamps. Barre himself remained closely involved in these activities. Accurate detail was also essential for his statuettes to give an exact reproduction of his subjects' costume, making them immediately recognisable to his patrons. Thus, in his statuette of *Marie Taglioni*, (lot 239) the ballerina is clearly wearing the costume designed for her by E. Lami for the ballet *La Sylphide*; in his *Fanny Elssler* (lot 245), her Spanish costume, worn when she danced her famous Cachucha, would have been unmistakable. The descriptions of the individual bronzes that follow rely heavily on the enthusiastic accounts of the dancers written by Théophile Gautier in his press reviews of the ballets, because his passages give us a unique contemporary insight into their every gesture and detail. Nowhere does this better animate the statuette for a modern audience than in the example of the Indian dancer, *Amany* (lot 246).

Leroy-Jay Lemaistre has noted (*op.cit.*) that the vogue for the bronze portrait statuette replaced an earlier fashion for biscuit porcelain figurines. She has further demonstrated how this was part of a wider aesthetic move in interior decoration towards a

taste for more sombre furniture inspired by the Renaissance. In this context bronze statuettes finished *à patine florentine* became an integral part of the modern salon under the July Monarchy. Garnitures, such as the impressive example by Barre's contemporary, Charles Cumberworth (lot 232) were the most elaborate form of this. From 1847 Antoine-Louis Barye's catalogues offers advice to patrons on which bronzes were suitable for 'les pendules de bureau ou de chambre à coucher, et ceux … pour les pendules de salon'. Barre's outstanding bronze group, *Mary of Burgundy hawking*, is a further example of the influence of this aesthetic in stimulating a trend in sculpture and painting for medieval subjects, known as *le style troubadour* (see note to lot 237).

THE ILLUSTRATED LONDON NEWS. 277

PARIS FASHIONS FOR NOVEMBER.

The Illustrated London News, November 1848, p. 277

The portrait statuette was more than a fashion accessory. It flourished during the 1830s because its subject-matter reflected the immediate, every day interests of the increasingly affluent bourgeoisie. Thus, Barre was able to exploit the popular concern over Marie Taglioni's departure from Paris in 1837, for a three year sojourn in Russia, by distributing a bronze statuette of the ballerina in her most memorable role. On the tragically early death of one of Taglioni's greatest followers, Emma Livry, Barre's statuette was a poignant reminder to her fans of the beauty of her dancing in the ballet, *Le Papillon*. The portrait statuette was easily accessible both in terms of its theme and in its availability. Gautier welcomed the fact that Barre's *Fanny Elssler* was available to buy at both the Rittner (a print dealer) and the Susse shops. A sculptor could produce his models and clients could buy them without any of the pretensions of the Salon system of medals and awards. The true portrait statuette was not a commercialised reduction of a life-size figure (often initially exhibited in plaster at the Salon), nor was it a maquette whose ultimate expression would be as a marble statue. The statuette was an end in itself, a new genre that did not depend on the Salon for its justification. It is this element of anti-academicism, combined with a focus on the representation of contemporary personalities in precisely observed contemporary dress, especially the exotic or personal (such as Barre's intimate study of Mme Devéria lot 233), which aligns the portrait statuette with similar concerns within the Romantic movement.

Related literature: Leroy-Jay Lemaistre (1986), pp.254-261; Leroy-Jay Lemaistre (1991), 281-285; Guest

233

Property of the descendants of Jean-Auguste Barre

233 Jean-Auguste Barre
French, 1811-1896
MADAME A. DEVERIA
signed twice: *A. BARRE* and inscribed *M^ME A. DEVERIA.*
bronze, rich mid-brown patina
37.5cm., 14¾in.

Literature: Un âge d'Or, p.451, fig.260b; Regnoul-Barre, p.15

Madame Devéria was the wife of Achille-Jacques-Jean-Marie Devéria (1800-1857) a painter and lithographer who also designed numerous stained-glass for the Sèvres factory. The Devérias were close friends of Barre and this charming portrait group is handled with an intimacy and immediacy which distinguishes it from more conventional, formal portraiture.

As artists during the July Monarchy, Devéria and Barre had much in common. Barre's portrait statuettes and Devéria's illustrations and lithographs focused on representations of everyday Parisian life with journalistic detail. Both artists exploited new techniques and media; for Barre this meant the ability to produce high quality multiples using sand casts: for Devéria the emergence of lithography allowed even greater distribution of his images.

Other related portraits of artists's wifes are Barre's statuettes of Madame Delaroche and Madame Degove.

£4,000-6,000
€6,300-9,500

234 Jean-Auguste Barre
French, 1811-1896
RACHEL
signed and dated: *A. BARRE F^IT 1847* and entitled *RACHEL*
bronze, dark brown patina
43.5cm., 17⅛in.

Literature: Regnoul-Barre, p.14

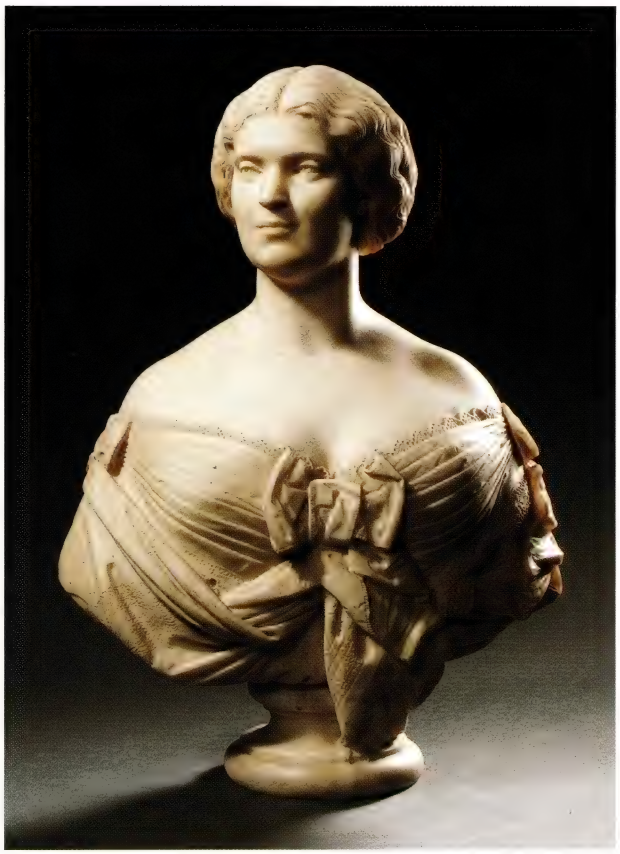
Rachel was the stage name for Elisa Félix (1821-1858) considered to be the greatest actress of her generation. Born in Switzerland, she was the daughter of an itinerant peddler and as a child sang in the streets for money. In Paris she was discovered by a church musician and given singing lessons. She went on to study acting with Isidore Samson and in 1838, aged seventeen, she made her debut with the Comédie Française in Corneille's *Horace*. Rachel dominated the Comédie Française during her career. Although she appeared in some romantic plays - notably *Adrienne Lecouvreur*, written specifically for her, she excelled in roles from classical French tragedy. Her most famous part was the title role in Racine's *Phèdre*. She was known for her magnetic stage presence, her skilled use of vocal nuances, and the intensity of her characterizations.

It was recently been proposed that Barre has represented Rachel in the role of Hermione from *Andromaque*, rather than Phèdre (*Un âge d'Or, op.cit.)*. The identification of her as Hermione is based on a close study of her costume which illustrates the high degree of veristic detail which Barre typically concentrates on in his portrait statuettes of the theatrical world. Modelled in 1847, examples of *Rachel* are known in bronze, silvered bronze, ivory, plaster and biscuit porcelain.

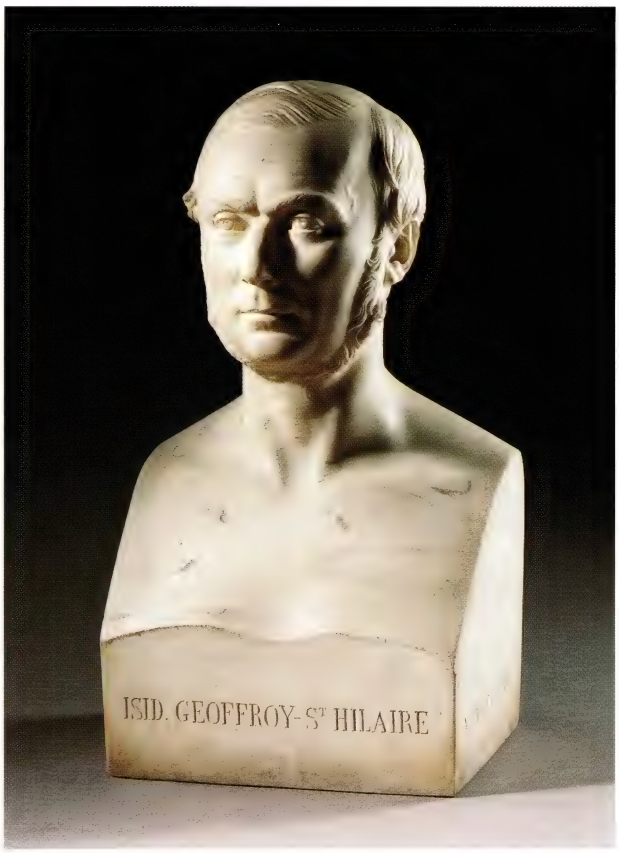
Related literature: Un âge d'Or, pp.487-8, no.287

£4,000-6,000
€6,300-9,500

234



235



236

235 Jean-Auguste Barre
French, 1811-1896
A BUST OF A WOMAN
signed and dated: *BARRE F^IT 1856*
white marble with integrally carved socle
46cm., 18⅛in.

£3,000-5,000
€4,750-7,900

236 Jean-Auguste Barre
French, 1811-1896
A BUST OF ISIDORE GEOFFROY-S^T HILAIRE
signed and dated: *A.BARRE F^IT 1858,* inscribed *ISID. GEOFFROY-S^T HILAIRE* and numbered in black chalk on the reverse *3233*
white marble
58cm., 22¾in.

Isidore Geoffroy Saint-Hilaire, (1805-1861), elected Member of the Academy of Sciences in Paris in 1883, succeeded his father in 1837 as professor of comparative anatomy at the Faculty of Sciences in Paris and in 1841 at the National Museum of Natural History. An eminent zoologist he is best known for his work on anatomical abnormalities of humans and animals as well as the scientific biography of his father, the eminent naturalist Etienne Geoffroy Saint-Hilaire.

£3,000-5,000
€4,750-7,900

237 Jean-Auguste Barre
French, 1811-1896
MARY OF BURGUNDY HAWKING
signed: *Aug^te Barre*
bronze, mid-brown patina
35.5 by 34cm., 14 by 13⅜in.

Literature: Regnoul-Barre, p.15; *Un âge d'Or*, p.285, fig.9

This bronze is unique within the present collection, because it is the prime example of Barre's involvement in the short lived vogue for the *style troubadour*. This flourished in French painting and sculpture during the Empire and Restoration, but began to wane under Louis-Philippe and ended with the 1848 Revolution. The genre is characterised by its celebration of the lives of great kings and queens, popular heroes and famous artists, not for the most part in heroic action, but rather in settings of domestic intimacy. It is a genre which concentrates on the humanity rather than historical significance of its subject and favours scenes of childhood, acts of charity, courtly chivalry and tragic death. Notable sculptural examples of this style are Gechter's bronze group of *Francis I Hunting*, the Princesse d'Orleans' *Joan of Arc*, Bosio's *Henry IV as a Boy* and Triqueti's *Edward VI studying the Holy Scriptures*.

In the present group Barre has chosen to show Mary of Burgundy (1457-1482) in the moments before the hunting accident which eventually led to her untimely death, aged only twenty-five. The daughter and heiress of Charles the Bold of Burgundy, Mary's marriage was a major event in European history, for it established the Hapsburgs in the Low Countries and initiated the long

237

rivalry between France and Austria. At her father's death in 1477, Louis XI of France seized Burgundy and Picardy and prepared to annex the Low Countries, Artois, Luxembourg, and Franche-Comté - Mary's entire inheritance. Mary sought the assistance of Flanders, Brabant, Hainaut, and Holland, rejected Louis XI's proposal that she marrry the dauphin Charles, and in August 1477 married archduke Maximilian, son of the Hapsburg emperor Ferdinand III, who had hastened to her assistance with an army. Barely five years later, while hawking in the forest near Bruges, Mary was thrown from her horse and was found unconscious. Refusing to have her wounds treated properly she died on 27 March 1482.

Barre represents Mary holding her hawk in her left hand seemingly unaware that her horse is becoming unmanageable, her page clearly struggling to keep up with the pace of the horse and straining to hold onto the reins. The bronze ripples with intricate detail in the elaborate horse trappings and Mary's richly embroidered dress, details which are enhanced by the superb sand casting used in its facture.

Related literature: G.Schiff, 'The Sculpture of the *Style Troubadour*', *Arts Magazine*, June 1987, vol.59, no.10, pp.102-10

£7,000-10,000
€11,100-15,800

238

238 Jean-Auguste Barre
French, 1811-1896
EMMA LIVRY
signed and dated: *A. BARRE F^IT 1861*; and inscribed *EMMA LIVRY*
bronze, dark brown patina
49cm., 19¼in.

Literature: Regnoul-Barre, p.15

Emma Livry (1842-1863) was a ballerina of exceptional talent whose career was tragically ended when she was severely burned at a rehearsal aged only twenty-one. She made her debut in *La Sylphide* in October 1858. Marie Taglioni was tempted out of her retirement to see the new wonder and was so impressed that she stayed to coach her. She also choreographed an important ballet for her, *Le Papillon,* in November 1860. Barre has represented Livry dancing her role in *Le Papillon.*

Livry's dramatic accident shocked the theatrical world and inspired Théophile Gautier to write: 'She belonged to the chaste school of Taglioni that transforms the dance into an almost spiritual art by its modest grace, seemly reserve and virginal translucency. Catching a glimpse of her through the transparency of her veilings, her foot barely raising the hem, one was reminded of a happy shade, an elysian apparition at play in a bluish moonbeam, for she possessed its imponderable lightness, and her silent flight shot through space without a quiver in the air. In the ballet - the only one, alas - that she created, she played the part of a butterfly ... She could imitate its charming, capricious flight as it settled on a flower without bending its stem. But she resembled a butterfly too closely, for she too burnt her wings in the flame...'.

In a short article in *Le Moniteur Universal* (May 13 1861), Gautier later praised Barre's stauette.

Related literature: Guest, p.295

£5,000-7,000
€7,900-11,100

'She is not just a dancer, but the dance itself'

(Théophile Gautier, *La Presse,* October, 1831)

239 Jean-Auguste Barre
French, 1811-1896
MARIE TAGLIONI
signed and dated: *A Barre fit 1837,* inscribed by the foundry *Eck et Durand Fdeur Fcant* and inscribed *MARIE TAGLIONI*
bronze, dark brown patina
44cm., 17¼in.

Literature: Regnoul-Barre, p.14

Taglioni was a superstar and her performances inspired rapturous praise. Courted by European royalty, Gautier's florid prose conveys something of the contemporary response to her grace and beauty.

'Mlle Taglioni made you think of cool and shaded valleys, when a white vision suddenly materialised from the bark of an oak tree before the gaze of a surprised and blushing shepherd. She might have been taken for one of those Scottish fairies of whom Walter Scott writes, and who roam in the moonlight by a mysterious fountain, with a necklace of dewdrops and a thread of gold about her waist'.

Taglioni's departure for St. Petersburg in 1837 appears to have been the stimulus for Barre to create his statuette (see introduction). During her three year sojourn in Russia, Gautier observed that Taglioni had become idealised by the Parisians and her return in 1840 was seen as a bold move. In the event Gautier described her first performance with great satisfaction: 'Not a feather has dropped from her wings, not a hair has lost its sheen beneath her coronet of flowers! At the rise of the curtain she was greeted with thunderous applause. What lightness, what rhythm of movement, what mobility of gesture, what poetry of attitude, and above all, what sweet melancholy, what chaste abandon ... Mlle Taglioni was greeted with a hurricane of bouquets

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and a floral cloudburst. For one moment we feared for her life, so heavy, intense and prolonged was the bombardment. The curtain could not descend to the boards for the thick piles of roses, camellias and Parma violets'.

Barre has represented Taglioni wearing her costume from *La Sylphide*, her most famous role, hovering above a bed of flowers which evoke Gautier's description of the flowers which showered down at her curtain call.

Related literature: Guest, pp.53, 132

£5,000-7,000
€7,900-11,100

240 Jean-Auguste Barre
French, 1811-1896
FERDINAND PHILIPPE, DUC D'ORLEANS (1810-1842)
signed and dated: *A. BARRE. F^IT. 1843.*, inscribed by the foundry *F^ie de Eck et Durand.*, further inscribed *FERDINAND PHILIPPE D'ORLÉANS. / DUC D'ORLÉANS.*, with an indistinct oval stamp, probably Susse as editors
bronze, dark brown patina
31.5cm., 12⅜in.

Literature: Regnoul-Barre, p.15; *Un âge d'Or,* p.284, fig.6

Barre's statuette of Ferdinand-Philippe in a General's uniform dates

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to 1843, the year after the Duke's accidental death in a carriage accident at Neuilly-sur-Seine. The following year it appeared in the Susse catalogue edited in two sizes, the larger being 48cm. high. Cast by the Eck et Durand foundry, the present model is therefore a rarer example made in the interim period before the rights to the model were sold to the Susse foundry.

Related literature: Cadet, p.23-4, fig.31; p.107

£2,500-3,500
€3,950-5,500

241 Jean-Auguste Barre
French, 1811-1896
A PROFILE OF A WOMAN
signed and dated: *A. BARRE F^IT 1872*
spelter
49.5cm., 19½in.

£1,500-2,000
€2,350-3,150

242 Jean-Auguste Barre
French, 1811-1896
A PROFILE OF A YOUNG WOMAN
signed and dated: *A. BARRE F^IT 1872*
spelter
47cm., 18½in.

£1,500-2,000
€2,350-3,150

243 Jean-Auguste Barre
French, 1811-1896
A BUST OF PRINCESSE MATHILDE
signed and dated: *A. BARRE F^IT 1868*
bronze, dark brown patina, on a red marble socle
35cm., 13¾in.

Literature: Regnoul-Barre, p.13

Princesse Mathilde Bonaparte (1820-1904) was the daughter of Jérôme Bonaparte, king of Westphalia and youngest brother of Napoleon. She married Anatoli Demidof of the prominent Russian family and was a successful painter in her own right. Nicknamed 'le plus beau decolleté' she was an important and influential figure in the artistic and literary circles in Paris in the second half of the nineteenth century.

£1,200-1,500
€1,900-2,350

244 Jean-Auguste Barre
French, 1811-1896
FLORA
bronze, dark green patina
37cm., 14½in.

Literature: Regnoul-Barre, p.14

This bronze is related to Barre's stone caryatid of the goddess Flora commissioned for the palais de Saint-Cloud in 1865.

£700-1,500
€1,100-2,350

245

'One of the most successful attempts to have been made in miniature sculpture has been inspired by the loveliest of all ballerinas who have ever trodden the boards of the Opera'.

(Théophile Gautier, *La Charte de 1830,* November 1836)

245 Jean-Auguste Barre
Fench, 1811-1896
FANNY ELSSLER
signed and dated: *A. Barre Fit 1837*
and inscribed *FANNY ELSSLER*
bronze, dark brown patina
44cm., 17¼in.

Literature: Regnoul-Barre, p.14

Barre has shown Elssler in her most famous role, dancing the *Cachucha,* the stylised Spanish dance, inserted into the ballet *Le Diable boiteux.* In the winter of 1836 Elssler was seriously ill and there was much concern for her life. It seems possible that this may have motivated Barre to produce his model of the ballerina.

Gautier continued his praise of Barre's statuette: 'He has succeeded beyond measure in conveying all the provocative decorum that resides in the bend of the body, all the suppleness of the shoulder movements, the ardour in the legs, the soft curves of the neck. As for the statuette itself and its detailed execution, it is quite beyond reproach and of excellent workmanship. The accessories are ingeniously done, the lace and the effect of satin being admirably rendered, and the head, which is treated with remarkable delicacy, reproducing the delightful shape of the original and the arrangement and styling of the hair of which Mlle Elssler alone seems to have the secret'.

Gautier's ballet reviews eulogise Elssler more than any other dancer and many of his descriptions explore the contrasts between the rival dance styles of Elssler and Taglioni. It was in contrast to Taglioni that he described her as a pagan dancer; where Taglioni 'floats like a spirit in a transparent mist of white muslin', Elssler 'fearlessly arches her back, throwing her voluptuous arms behind her'. When in 1838 Elssler danced in *La Sylphide*, a ballet which was synonymous for most Parisians with Taglioni, Gautier was able again to compare the two ballerinas. 'She is a man's dancer. She has elegance, beauty, an intrepid and exuberant vigour, boldness to excess, a sparkling smile, and above all an air of Spanish vivacity tempered by a German simplicity which makes her a very charming and adorable creature. When Fanny is dancing, a thousand happy thoughts enter your mind, your imagination strays into palaces of white marble flooded with sunlight and standing out against a deep blue sky, like the friezes of the Parthenon. You imagine yourself leaning on the balustrade of a terrace, with roses above your head, a cup of Syrcuse wine in your hand, a white greyhound at your feet, and beside you a beautiful woman in a dress of flesh-coloured velvet, with feathers in her hair. And your ears are filled with the chatter of tambourines and the silvery tinkle of bells'.

Related literature: Un âge d'or, p.285*; La Sculpture Française*, p.257; Guest, pp.3-4, 53

£6,000-8,000
€9,500-12,600

245 *verso*

246 **Jean-Auguste Barre**
French, 1811-1896
AMANY
signed and dated: *A. Barre Fit 1838*, inscribed by the foundry *L Richard Eck et Durand Fdeur Fcants* and entitled *AMANY 1838*
bronze, dark brown patina
45cm., 17¾in.

Literature: Regnoul-Barre, p.15

Of all Barre's statuettes of dancers his model of the young Indian dancer Amany is probably the most characteristic of the genre. It records, with journalistic detail, the visit to Paris of a troupe of Indian dancers. Announced in publications such as *Magazin Pittoresque*, it was conceived and marketed to the general public as a statuette, completely independent of the Salon system. Amany's exotic costume was a perfect vehicle to demonstrate both the engraver's eye for precision, typical of the sculptor, and the new methods of sand-casting bronze in high quality multiples.

For Théophile Gautier it was the strong verisimilitude of Barre's observation which evoked for him the beauty of the actual woman. His description published in *La Presse* in August 1838 brings the bronze to life and uses several sculptural metaphors:

'In colour her skin is like a Florentine bronze - a shade that is a mixture of olive-green and gold, very warm and very gentle ... a shade that is as tawny as gold and brings to mind one of the colours found in the coat of a deer or a panther. To the touch her skin is silkier than rice paper and cooler than a lizard's underbelly. Amany has blue black hair, long, fine and flowing like the hair of a dark European. Her hands and feet are extremely tiny and refined ... for delicacy and elegance, the sides and front of her torso and back could compete with the most perfect surviving examples of the art of antiquity. Her arms are charming, unequalled in their rounded purity of blood that is unknown in our civilisation ... As for her eyes, they are incomparably beautiful and brilliant. They are like two jade suns revolving in a crystal sky. They have a transparency, a limpidity, a creamy velvety brilliance, a sensual, exotic languor that are beyond one's power to imagine. All the vitality of the features seems to have settled in those miraculous eyes, for the rest of her face is as immobile as a bronze mask, only a suspicion of a smile slightly parting the lips to give life to such tranquility. Amany's adornment is as strange and charming as her person. A yellow line, drawn with a brush and renewed every day, stretches down her forehead from the parting of her hair to the meeting of her eyebrows. The deep black of her hair, parted in coils and plaited in the fashion of the Swiss, throws into relief the sparkling brilliance of the tinsel and glass jewellery with which she is bedecked. A brass cap engraved with the form of a snake sits on the crown of the head, where our own women are wont to pin their chignons. This cap is held in place by a cord ending in a transverse circlet. The tresses are intertwined with threads of gold and silk tassels. A more extravagantly graceful or coquettishly alien hair style cannot be imagined'.

The Bayaderes in *The Malapou*; Amany and Tillé dancing

In Gautier's review of their public performance at the Théâtre des Variétés on 22 August 1838 he observes that Barre has chosen the pose of Amany when she is dancing the *Malapou* or the Dance of Delight. 'Its movements are lively and full of joy, with the dancers bending back and lifting their arms over their heads with infinite suppleness'. He adds 'There could not be a more adorable pendant to the delightful figurine of Fanny Elssler'.

Reviewing Marie Taglioni in *Le Dieu et la bayadère* in 1844, Gautier recalled the Indian dancers and the reaction of the Paris audience 'having admired and accepted Taglioni as the typical bayadère, the French public did not appreciate the genuine article. The white gauze tutus and the delicate pink tights of the Opera ballet were too much for the gold-striped trousers and the spangled brassieres of the Bibiaderis, who were not forgiven for being as yellow as a tobacco leaf from Havana or bronze Florentine statuettes. Their wonderful eyes, in which ebony stars seemed to float in a crystal firmament, their bare flanks of polished agate, their fabulously tiny feet, their arms curving like the handles of antique vases, created only a slight impression. White powder, rice powder and vegetable rouge had the upper hand. But to have seen *Le Dieu et la bayadère* performed by an Indian company with the bronzed Amany taking the role of the white Taglioni would have been a strange and fascinating experience'.

Related literature: Guest, pp.41-9, 135

£6,000-8,000
€9,500-12,600

AMANY

SESSION TWO

FRIDAY 27 APRIL 2001
2 PM

LOTS 247-348

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247

247 Emmanuel Frémiet
French, 1824-1910
CENTAURE ET OURS (A CENTAUR AND BEAR)
signed: *E. FREMIET* and stamped with the number *35*
bronze, rich dark brown patina
36.8 by 38.4cm., 14½ by 15⅛in.

The plaster model for Frémiet's rare work of *Centaure et ours* was exhibited at the Salon of 1861 (no.3356) and again in 1863 (no.2370), but was broken during the war of 1870. A bronze version was exhibited at the Universal Exhibition in Vienna in 1873 (no.925). Frémiet returned to the subject in 1898 when he was commissioned by the Sèvres manufactory for a second version. This depicted a slightly smaller bear that has been entirely lifted off the ground by the centaur, who holds it in a vice-like grip around the neck. Versions of the present work exist in the Bonnat Museum, Bayonne and the musée des Beaux-Arts de Béziers (inv.1058). Its full title is *The Centaur Teree carrying to his lair a bear taken in the Hemus Mountains.*

Related literature: Chevillot, pp.159-60, S305, S306; Horswell, p.199

£5,000-7,000
€7,900-11,100

248 Antoine-Louis Barye
French, 1795-1875
LE GÉNÉRAL BONAPARTE (GENERAL BONAPARTE)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR* and stamped *H* underneath with the ink inscription *8031 que*
bronze, green-brown patina
36.5 by 28.3cm., 14⅜ by 11⅛in.

Barye's model of the youthful Bonaparte as First Consul dates to about 1845. It is the most Romantic of Barye's depictions of Napoleon, in which he achieves a high degree of realism, yet retains a strong emotional intensity. In Barye's lifetime, the work was listed as *no.1* in the *Atelier de Barye* catalogues of 1857-1875, under the section headed *Figures*. At the *Vente Barye* in 1867 the master-model was sold for 700 francs to the Barbedienne foundry and it continued to be cast by the Leblanc-Barbedienne foundry until about 1925. The present work probably dates to between 1877 and 1896.

Related literature: Pivar, pp.51-5, F1-5; Poletti & Richarme (2000), p.62, F1

£7,000-9,000
€11,100-14,200

248

249 Emmanuel Frémiet
French, 1824-1910
ZOUAVE DE LA LIGNE AU COURS D'UNE HALTE (A ZOUAVE RESTING ON THE MARCH)
signed: *E FREMIET.*
bronze, dark brown patina
22.5 by 13.5cm., 8⅞ by 5¼in.

Also known as *Zouave assis*, this model was one of three that depicted the fearsome Algerian riflemen in different attitudes. The Zouaves were distinguished for their dash and colourful uniforms. Paul Dubois' *Courage Militaire* was part of a monument in Nantes Cathedral to the general of the Zouave infantry, Juchault de Lamoricière.

Related literature: Chevillot, p.110, S154

£1,800-2,500
€2,850-3,950

249

250

251

250 Emmanuel Frémiet
French, 1824-1910
LOUIS D'ORLEANS
signed: *E FREMIET.* and stamped underneath *11 PIECES / 749*
silvered bronze
74 by 34cm., 29⅛ by 13⅜in.

£4,000-6,000
€6,300-9,500

251 Emmanuel Frémiet
French, 1824-1910
LA SAINT HUBERT (ST. HUBERT ON HORSEBACK)
signed: *E. FREMIET* and inscribed *F. BARBEDIENNE. Fondeur.* and entitled *LA S^t hubert / 1520*
bronze, dark brown patina, on a mottled green marble base
bronze: 60.5 by 31cm., 23¾ by 12²/₈in.
base: 4.7cm., 1⅞in.

Related literature: Chevillot, pp.148-9, S278

£2,500-3,500
€3,950-5,500

252 Emmanuel Frémiet
French, 1824-1910
SAINT GEORGES (ST. GEORGE AND THE DRAGON)
signed: *E. FREMIET*, inscribed *F. BARBEDIENNE. Fondeur.* and stamped underneath *VL / 376 / VL*
gilt bronze
the bronze: 53 by 22cm., 21 by 8¾in.
the base: 6.5cm., 2⅝in.

'J'y ai mis tout l'effort artistique dont je suis capable...', confessed Frémiet when discussing his *St. George*. Chevillot notes that the *St. George* incorporates many of the most important themes in Frémiet's work. It is in the first instance an equestrian subject, it explores the confrontation and struggle between man and animal, it is set in a medieval period and it displays the greatest attention to detail.

Frémiet initially conceived his *St. George* only as a small-scale statuette and exhibited it in this 53cm. size at the Salon in 1891. Although the State offered to buy a 'full-size' example for 2000 francs, the sculptor had already sold a number of reductions and so offered instead a version of the same dimensions at a price of 800 francs, which was accepted.

It was in preparing for the 1900 Exposition Universelle that the Thiébaut foundry approached Frémiet to cast one of his models life-size as an example of their bronze casting expertise. The *St. George* was chosen ahead of the *Joan of Arc* and it was bought by the Ville de Paris to be erected at the junction of the Champs-Elysées and the avenue Alexandre III (it is now in Barentin).

Related literature: Chevillot, pp.145-5, S272; Bartlett, vol.32, no.805, p.129

£6,000-8,000
€9,500-12,600

252

253

253 Emmanuel Frémiet
French, 1824-1910
NAPOLÉON 1ER ÉQUESTRE
(NAPOLEON ON HORSEBACK)
signed: *E FRÉMIET* and stamped with the number *2*
bronze, dark brown patina
33 by 26cm., 13 by 10¼in.

£5,000-7,000
€7,900-11,100

254

254 Emmanuel Frémiet
French, 1824-1910
CREDO
signed: *FREMIET* and stamped with the number *48*
bronze, dark brown patina, on a veined red marble base
bronze: 39cm., 15¼in.
base: 2.5cm., 1in.

The medieval knight, who here holds aloft a banner to profess his faith, can be identified as a self-portrait of the sculptor, as evinced by comparison to Henri Gréber's portrait statuette (see Sotheby's 16th April, 2000, p.70). The model dates to 1885 when a plaster master-model was exhibited at Antwerp. It was then cast in an edition that proved immensely popular: 112 examples were sold in two years and three months, a number only bettered by his *Saint Michel.*

Related literature: Chevillot p.139, S264; *The Colour of Sculpture* p.151, cat.31

£2,500-3,500
€3,950-5,500

255 Prosper d'Epinay
French, 1836-1914
'JEANNE D'ARC AVANT L'ATTAQUE'
signed: *P d'EPINAY*, numbered *6* and inscribed by the founder *G. NISINI FUSE ROMA*
bronze, dark brown patina
44 by 29.5cm., 17⅜ by 11⅝in.

Prosper d'Epinay had, for a long time, been preoccupied with the

theme of Joan of Arc, painstakingly researching her life in libraries and studying the correct period armour and swords. It took him thirty years to realise his dream, towards the end of the century when his health was beginning to fail. First was the present equestrian *Jeanne d'Arc avant l'attaque* in 1897, followed by the intensely powerful standing figure of the female saint, holding her sword in front of her, lost in prayer.

Roux-Foujols records that an edition of only twelve of the equestrian Saint Joan were cast, by the lost wax process, of which number *12*, dated 1898, is in the artist's family collection.

The present example, which is undated, is numbered *6*. Both were cast by Nisini, the famous Roman foundry that experimented with Renaisance lost wax casting techniques, and the freshness of the modelling and precision of the casting of this piece bears tribute to the firm's best work. Roux-Foujols mentions another cast taken from the maquette, whereabouts now unknown, that was sold in the d'Epinay sale at Hôtel Drouot, 14 April 1902 (it is not recorded if it was numbered or dated).

Related literature: P. Roux-Foujols, *Prosper d'Epinay, un sculpteur mauricien à la cour des princes*, Mauritius (1996), pp.61, 100-101

£2,000-3,000
€3,150-4,750

255

256 Emmanuel Frémiet
French, 1824-1910
LE DUELLISTE HENRI III (A DUELLIST)
signed: *FREMIET*
bronze, dark brown patina
33cm., 13in.

Related literature: Chevillot, pp.125-6, S241

£1,000-1,500
€1,600-2,350

256

257

257 Pierre-Jules Mêne
French, 1810-1879
CHASSE EN ECOSSE - LA PRISE DU RENARD (THE SCOTTISH HUNT)
signed and dated: *P.J. Mêne 1861*
and inscribed *F. BARBEDIENNE FONDEUR*
bronze, dark brown patina
53.8 by 72.2cm., 21¼ by 28½in.

£20,000-25,000
€31,600-39,500

Of Mêne's Scottish-inspired bronze compositions, the *Chasse en Ecosse* is the most ambitious, the raked base framing the stage-like setting of this impressive hunting scene. The wax model was exhibited for the first time at the Salon of 1861 and subsequently in silver at the 1862 and 1867 International Exhibitions. The huntsman with the fox, together with the hound that appears between them, was also edited as a single-figure group on a round base, called *Ecossais montrant un renard à un chien.*

Related literature: Horswell, p.168

258 259 260

261

262

258 Pierre-Jules Mêne
French, 1810-1879
A RETRIEVER
signed and dated: *P.J. MENE 1872*
bronze, copper brown patina
19 by 27.2cm., 7½ by 10¾in.

This dog is taken from one of the hounds the group *Chasse au lièvre dans les vignes.*

£2,000-3,000
€3,150-4,750

259 Jules Moigniez
French, 1835-1894
TWO BASSET HOUNDS
signed: *J. Moigniez*
bronze, dark brown patina
19 by 27.5cm., 7½ by 11⅞in.

£2,000-3,000
€3,150-4,750

260 Propser Lecourtier
French, 1855-1924
A POINTER AND A RABBIT
signed: *LECOURTIER*
bronze, dark brown patina
24.5 by 23.5cm., 9⅝ by 9¼in.

£1,500-2,000
€2,350-3,150

261 Antoine-Louis Barye
French, 1795-1875
KING-CHARLES (A PAIR OF KING CHARLES SPANIELS ON A CUSHION)
bronze, dark brown patina
12.5 by 20cm., 5 by 7⅞in.

A signed version of this model is in the Walters Art Gallery, Baltimore.

Related literature: Poletti & Richarme, p.464, CS193

£3,000-5,000
€4,750-7,900

262 Prosper Lecourtier
French, 1855-1924
A PROWLING LION
signed: *LECOURTIER*, inscribed *salon des Beaux arts* and with the Jollet & Cie *cachet*
bronze, rich dark brown patina
30 by 25cm., 11⅞ by 9⅞in.

£2,000-3,000
€3,150-4,750

263 Jules Moigniez
French, 1835-1894
A QUAIL WITH A LIZARD
initialled: *JM* and stamped *SUSSE FRES*
bronze, dark brown patina
12.8 by 7.3cm., 5 by 6¾in.

£2,500-3,500
€3,950-5,500

264 Alfred Dubucand
French, 1828-1924
A PARROT
signed: *A. Dubucand*
bronze, dark brown patina
16.5 by 9.5cm., 6½ by 3¾in.

£1,800-2,500
€2,850-3,950

265 Paul Comolera
French, 1818-1897
A SWALLOW SWOOPING ON ITS PREY
signed: *P Comoléra,* inscribed *SUSSE FRE* and stamped *PX*
bronze, dark brown patina
17.2 by 15.5cm., 6¾ by 6⅛in.

£1,200-1,800
€1,900-2,850

266 Pierre-Jules Mêne
French, 1810-1879
LA CHASSE A LA PERDRIX
signed: *P.J.MÊNE*
bronze, dark brown patina
22.5 by 41.5cm., 8⅞ by 16⅜in.

£3,000-5,000
€4,750-7,900

267 Charles Valton
French, 1851-1918
A LION AND LIONNESS GROOMING
signed: *C. VALTON* and with the *JOLLET ET CIE BRONZES PARIS* foundry mark and incised underneath *VP*
bronze, rich mid-brown patina
38.5 by 54.5cm., 15⅛ by 21½in.

£3,000-5,000
€4,750-7,900

263 264 265

266

267

268

268 Christophe Fratin
French, 1800-1864
A WALKING RETRIEVER
stamped: *FRATIN* and further stamped *A. DAUBRE. EDITEUR. / A 22 / BRONZE*
bronze, rich mid-brown patina
16 by 29.5cm., 6¼ by 11⅝in.

£1,800-2,500
€2,850-3,950

269 *side view*

269 Alfred Barye
French, fl.1864-1882
A SLEEPING BULL MASTIFF
signed: *A. BARYE* and stamped twice underneath *H*
bronze, dark brown patina
4.5 by 16cm., 1¾ by 6¼in.

£3,000-5,000
€4,750-7,900

270 French, early 20th century
A PORTRAIT OF A CAT
bronze, dark brown patina, mounted on a wooden support, on a cream marble base
28cm., 11in. (overall)

£1,000-1,500
€1,600-2,350

269 *top view*

270

271 **Emile-Frédéric Salmon**
French, 1840-1913
LEVRETTE (A SEATED WHIPPET)
signed: *E. Salmon*
bronze, dark green patina
55cm., 21⅝in.

Emile-Frédéric Salmon was the father of André Salmon, the poet and art critic credited with inventing the name *Les Demoiselles d'Avignon* for Picasso's painting. He was a pupil of Antoine-Louis Barye and Edmond Hédouin and made his debut at the Salon of 1859, when he specialised in small bronzes, mostly animalier. He moved to St. Petersburg in 1898 and there concentrated on watercolours, drawings and engravings.

£4,000-6,000
€6,300-9,500

272 **Jules Moigniez**
French, 1835-1894
A WHIPPET AND A KING CHARLES SPANIEL PLAYING WITH A GLOVE
signed: *J. Moigniez.*
bronze, rich mid-brown patina
16 by 29.5cm., 6¼ by 11⅝in.

£2,500-3,000
€3,950-4,750

271

272

273

273 Antoine-Louis Barye
French, 1795-1875
MINERVA
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR.* and incised underneath *122*, stamped *V* and numbered in ink *9205 Sie*
bronze, dark to light brown patina
32cm., 12½in.

‡ £8,000-12,000
€12,600-19,000

The Three Goddesses from the Judgement of Paris - Minerva, Juno and Venus - together formed the decorative feature harnessing the base of Barye's nine-light candelabrum, reputedly commissioned by the Duc de Montpensier and offered in the sculptor's first catalogue of 1847. Barye modelled each figure individually, together with their attributes of the short-sword, sceptre and dolphin. Accompanying them, he added respectively an owl, peacock and cupid. However, when edited as independent figures, as in the present work, the latter attributes were omitted since they were integral with the naturalistic base to which the figures were attached on the candelabrum.

The short-sword of the present work easily identifies the goddess as *Minerve*. Inspiration for the figure came from the High Renaissance style of Raphael in his drawings of *Venus and Psyche* and *Galatea*, the pose of the goddess perfectly mirroring that of the latter.

Related literature: Poletti & Richarme (2000), p.103, F28

274

274 Antoine-Louis Barye
French, 1795-1875
CHEVAL PERCHERON
signed: *BARYE,* with the *THIEBAUT F^RES PARIS / FUMIERE ET CIE SUC^RS [Successeurs] stamp* and numbered underneath *6092*
bronze, dark brown patina
20 by 15.5cm., 7⅞ by 6⅛in.

£8,000-12,000
€12,600-19,000

The *Cheval percheron* first appeared around 1870 as a small 20cm. high *nouveau modèle* in Barye's seventh catalogue, from the Quai des Célestins 4. The plaster and bronze master-models were sold after his death in the *vente Barye* of 1876 for 140 francs (no.597) and thereafter edited by the Thiébaut Frères foundry until 1926, although a number were cast by Patrouilleau after this date. The present work can be identified by its cachet as a cast dating to between 1898 and 1919.

The *Cheval percheron* makes an interesting contrast to the highly bred arabian types portrayed in Barye's romantic *Cheval turc* (see lots 310 and 311). The *Percheron* has the monumentality of a classical equestrian war horse imbued with full-blooded romanticism, while at the same time realistically portraying the distinctive physical attributes of the Percheron breed. The Percheron was a cross between the British Shire and Clydesdale strains, but with its round bone and short pasterns, made a stronger working horse than both.

Related literature: Poletti & Richarme (2000), p.272, A133

275

275 Antoine-Louis Barye
French, 1795-1875
LION ET TIGRE QUI MARCHE (A WALKING LION AND TIGER)
each signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR.* and with the gold *FB*; incised underneath *6*, stamped *EE* and numbered in ink *6130 glu.ol* and incised underneath *44* and numbered in ink *8021* respectively
bronze, dark green-brown patina
lion: 23 by 39.5cm., 9 by 15½in.
tiger: 21 by 39.5., 8¼ by 15½in.

In the *vente Barye* of 1876 both models of the *Lion qui marche* and *Tigre qui marche* were purchased and then edited by the Barbedienne foundry. It is nonetheless unusual to find the bronzes still paired (they had on occasion been offered as pendants in the Barye sales catalogues) and even more so a pair bearing the special edition gold FB stamp, which may suggest a date shortly after 1876. The *Lion qui marche* is sometimes mistaken for a similar model of the same name, but which is now referred to as the *Striding Lion*. The latter model owes its inception to the monumental stone *Lion and Ibex* erected at the Palais Longchamp, but can be distinguished from the *Lion qui marche* by its raised head and closer proximity of the tail to the hind leg.

Related literature: Pivar, pp.131, 141, A48, A58; Benge, pp.84-5; Wasserman, pp.72-5; Payne, p.134, C30-32

£10,000-15,000
€15,800-23,700

276 Georges Gardet
French, 1863-1939
L'OURS MENDIANT (A WOUNDED BEAR)
signed: *G.GARDET* and numbered *2292*
bronze, dark brown patina
30cm., 11⅞in.

At the turn of the century Gardet was considered one of the best animalier sculptors after Cain, Barye and his teacher, Frémiet. He won gold medals at the Exposition Universelle in 1889 and 1900 and a Medal of Honour at the 1898 Salon. One of his specialities was to carve from unusual types of marble to reflect an animal's natural colour. Examples include his *Les Panthères* in a cream-yellow marble, sold in these rooms as lot 144, December 13th, 2000 and his *Perruches insèparables* carved from Brazilian onyx in the Musée d'Orsay.

275

L'ours mendiant may be identified with *Un ours* that was exhibited at the Salon des Artistes Français in 1887 (marble, no.3992). Its name may have been altered when it was edited in bronze by the Siot-Decauville foundry: the change to a more descriptive title for the purposes of identification would not have been unusual for editors at this time (see also footnote to lot 305). The Sèvres manufactory produced a reduction in porcelain under the same name.

Another cast of the present bronze is in the Musées de la Ville, Poitiers, numbered *2610* and inscribed by the Siot foundry. The number on the present bronze, *2292*, would therefore suggest this is also a cast by Siot.

Related literature: Musées de Poitiers, p.78, cat.43

£3,000-5,000
€4,750-7,900

276

277 278 279

277 Antoine-Louis Barye
French, 1795-1875
LAPIN OREILLES COUCHEES
signed: *BARYE*
bronze, dark brown patina
4.5 by 7.3cm., 1¾ by 2⅞in.

£1,000-1,500
€1,600-2,350

278 Charles Paillet
French, 1871-1937
A HARE SEATED BY A POND
signed: *ch Paillet* and inscribed *F. BARBEDIENNE Fondeur. Paris*
gilt bronze
16cm., 6¼in.

£800-1,200
€1,250-1,900

280 281 282

279 Alphonse-Alexandre Arson
French, 1822-1880
A RABBIT WITH HER YOUNG
signed: *ARSON*
bronze, dark brown patina
9.5 by 8cm., 3¾ by 3⅛in.

£1,200-1,500
€1,900-2,350

280 Pierre-Jules Mêne
French, 1810-1879
GROUPE LEVRIER ET KING'S CHARLES (A GREYHOUND AND A KING CHARLES SPANIEL)
signed: *P J MENE*
bronze, dark brown patina
17 by 24.7cm., 6¾ by 9¾in.

£2,000-3,000
€3,150-4,750

283

281 Emmanuel Frémiet
French, 1824-1910
RAVAGEOT ET RAVAGEODE (A PAIR OF BASSETS)
signed: *E FREMIET* and stamped *468*
bronze, dark brown patina
14 by 17cm., 5½ by 6¾in.

£2,500-3,500
€3,950-5,500

282 Pierre-Jules Mêne
French, 1810-1879
GROUPE DE LEVRETTES JOUANT A LA BOULE, JIJI ET GISELLE (A PAIR OF WHIPPETS PLAYING WITH A BALL)
signed: *P.J. MÊNE*
bronze, dark brown patina
16.5 by 21.5cm., 6½ by 8½in.

£2,000-3,000
€3,150-4,750

283 Solon Hannibal Borglum
American, 1868-1922
NOTRE ESCLAVE
signed: *Solon Borglum* and inscribed *Notre Esclave*
white marble
17 by 37.5cm., 6⅝ by 14¾in.

Solon Hannibal was the younger brother of Gutzon Borglum and grew up in Nebraska. He studied at art school in Cincinnati where he was regularly found at the local government stable, measuring and sketching horses. One of his first pieces of sculpture, entitled *Horse Pawing a Dead Horse on the Prairie* won a prize in the school exhibition. It may relate to the present work, which also appears to be one executed in his youth.

Related literature: Craven, pp.524-5

£4,000-6,000
€6,300-9,500

284 Charles Valton
French, 1851-1918
A STANDING GREAT DANE
signed: *VALTON*
bronze, dark green patina, on a mottled red marble base
bronze: 26.5 by 27cm., 10½ by 10⅝in.
base: 2.6cm., 1in.

£1,200-1,800
€1,900-2,850

285 Paul-Edouard Delabrierre
French, 1829-1912
A TETHERED HOUND
signed: *E. DELABRIERE*
bronze, dark brown patina
21.5 by 30.8cm., 8½ by 12⅛in.

£1,000-1,500
€1,600-2,350

284 285

286 287

288

289

286 Alfred Dubucand
French, 1828-1924
A RETRIEVER WITH A HARE
signed: *A. Dubucand* and stamped *2040 / EV*
bronze, dark green-brown patina
25 by 36.2cm., 9⅞ by 14¼in.

£2,500-3,500
€3,950-5,500

287 Pierre-Jules Mêne
French, 1810-1879
CHIEN EPAGNEUL, SYLPHIE (A STANDING RETRIEVER)
signed: *P.J. Mêne* and inscribed *Souvenir d'amitie X^bre 1860. A. Labarbe.*
bronze, mid to dark brown patina
21.5 by 31cm., 8½ by 12in.

£2,000-3,000
€3,150-4,750

290

288 Robert Greter
Swiss, b.1885
A WALKING CAMEL
signed and dated: *R. Greter 1911* and with the *CARLO / QUARTIRCIO / MILANO / CERA PERSA* foundry stamp
bronze, green-brown patina, on a veined green marble base
the bronze: 40 by 53cm., 15¾ by 20⅞in.
the base: 3cm., 1¼in.

£3,000-4,000
€4,750-6,300

289 Emmanuel Frémiet
French, 1824-1910
A STANDING GREYHOUND
signed: *E. FREMIET* and numbered *71*
bronze, dark brown patina
23 by 26cm., 9 by 10¼in.

£2,000-3,000
€3,150-4,750

290 Christophe Fratin
French, 1800-1864
A WHIPPET SEATED ON A STOOL
signed: *FRATIN*, stamped *L.HENNERT* and inscribed *IOVE*
bronze, mid to dark brown patina
19.5 by 9.5cm., 7⅝ by 3¾in.

£3,000-5,000
€4,750-7,900

291 Louis-Henri Nicot
French, 1878-1944
A STANDING GREYHOUND
signed and dated: *L.H. NicoT / 1911*
and with the *MERONI RADICE CIRE PERDUE PARIS* foundry cachet
bronze, dark brown patina, on a veined green marble base
bronze: 31 by 31.5cm., 12²/₈ by 12⅜in
base: 3.5cm., 1⅜in.

Nicot was born in Rennes where he studied at the École des Beaux-arts, before moving to Paris where he had a prominent career as a sculptor. From 1906 to 1912 he exhibited at the Salons des Indépendants, becoming a *sociétaire* of the latter and winning a gold medal and other honours. From 1922 he exhibited at the Salon d'Automne, whose members gave him a retrospective exhibition. He was made a knight of the *Légion d'honneur* and an *officier de l'Instruction Publique*. His subject-matter, like so many, was deeply affected by the Great War, and he also had a fascination for the favoured sculptor of Anne of Brittany, Michel Colombe (1430-1512). Nicot disappeared in the year of France's liberation, 1944.

£3,000-5,000
€4,750-7,900

291

292 Ary Bitter
French, b.1883
A PAIR OF POLAR BEAR BOOKENDS
with a plaque inscribed *ARY BITTER S^CLP / SUSSE F^RES ED^RS PARIS*
bronze, brown-green patina, on wood stands
24.5cm., 9⅝in.

£3,000-5,000
€4,750-7,900

292

293

293 Antoine-Louis Barye
French, 1795-1875
AIGLE TENANT UN HÉRON, SECONDE VERSION (AN EAGLE WITH A HERON)
signed: *A.L. BARYE*
bronze, dark brown patina, on a mottled green marble base (2)
bronze: 30 by 31cm., 11⅞ by 12⅛in.
base: 8.5cm., 3⅜in.

£12,000-15,000
€19,000-23,700

The models for Barye's two versions of *Aigle tenant un héron* date to about 1857. The two groups can be easily differentiated by the angle of the eagle's head: in the second version, as in the present work, it is turned to the left as opposed to the right. There are a few other minor differences of detail in the wings and the head of the heron. Barye edited a cast of the eagle alone from the second version called *Aigle ailes étendues, bec ouvert*. It was also used for his *Aigle qui vient s'abattre sure un bouquetin blessé* which was to have formed part of the famous Surtout de table for the Duc d'Orléans.

The plaster and bronze master-models for the second version were sold as a single lot (no.692) at the *vente Barye* of 1876 for 1,250 francs and are now conserved in the Musée du Petit Palais (PPS 1046) and the Musée du Louvre (OA 6716) respectively. They were bought by the Barbedienne foundry and edited by them (and later Leblanc-Barbedienne) until the late 1920's. The fine detailing of the present cast however, with its waxy surface, thin rim and clean underside, would suggest a lifetime cast from the *Atelier de Barye* (1857-1875).

Related literature: Poletti & Richarme (2000) pp.241, 328-9, 331-2, 437; A101, A183, A184, A186, A188, C92

294

294 Antoine-Louis Barye
French, 1795-1875
SINGE MONTE SUR UN GNOU (A MONKEY RIDING A GNU)
signed: *BARYE*
bronze, dark green-black patina
23.3 by 25.3cm., 9⅛ by 10in.

£6,000-8,000
€9,500-12,600

This atypical group within Barye's oeuvre was inspired by a picture of an orang-utang and gnu by Thomas Landseer (brother to Sir Edwin), published in London in 1832 as part of a series of humourous animal portraits. The Musée du Petit Palais conserves a tracing of Landseer's picture by Barye (inv.1042), which was later developed into a working model. The impetus for this was the short-lived arrival in the Jardin des Plantes of a monkey called *Jack*, celebrated for its playful spirit and exhibitionist pranks. When it died in 1837, Barye was allowed to dissect it, providing him with the perfect opportunity to study its anatomy. Barye used the Gnu in three other compositions: on its own for the single *Gnu* (e.g. Musée du Petit Palais, inv.PPS906), in the *Python killing a Gnu* and in a unique variant modelled for the famous *Surtout de table* of the Duc d'Orleans (both Walters Art Gallery, Baltimore, respectively inv.27.451 and 27.152).

The master model dates to around 1840 and editions were first offered in the Besse catalogue of 1844, closely followed by the Association Martin-Barye (1845, 1850 and 1857 catalogues) and later the Atelier de Barye (1857-58, c.1862, c.1870 and c.1874 catalogues). The model was then purchased by Brame in 1876 and offered in their catalogue for 120 francs (no.38).

The unlikely marriage of the two wild animals is conveyed in the rodeo-style imbalance of the composition, with the orang-utang grasping the bucking gnu's mane and tail.

Related literature: Poletti & Richarme (2000), p.121, A1

295

295 Antoine-Louis Barye
French, 1795-1875
PANTHERE SURPRENANT UN ZIBETH (SECONDE VERSION)
signed: *BARYE* and stamped *PEYROL*
bronze, dark brown patina
10.5 by 21.5cm., 4⅛ by 8⅜in.

Barye's original plaster and wax model for the second version of the *Panthère surprenant un zibeth* is in the Louvre, Paris (RF 2724). The present bronze dates to circa 1890 and is a cast by H. Peyrol who purchased the bronze master-model for 165 francs at the *Vente Barye* in 1876 (no.610).

Related literature: Poletti & Richarme (2000), p.223-4, A86

£3,000-5,000
€4,750-7,900

296

296 Antoine-Louis Barye
French, 1795-1875
TAUREAU DEBOUT, SECONDE VERSION (A STANDING BULL)
signed: *BARYE,* inscribed *F. BARBEDIENNE. FONDEUR. PARIS.,* incised underneath *17 N60* and stamped *19098*
bronze, dark green-black patina
18.5 by 27.3cm., 7¼ by 10¾in.

£3,000-5,000
€4,750-7,900

297

297 Antoine-Louis Barye
French, 1795-1875
PANTHERE COUCHEE TENANT UN CERF MUNTJAC
signed: *BARYE* and stamped *A*D*
bronze, dark brown green patina
10 by 21cm., 4 by 8¼in.

£3,000-5,000
€4,750-7,900

298 Antoine-Louis Barye
French, 1795-1875
OURS ASSIS
signed: *BARYE*
bronze, rich dark brown patina
14 by 20.2cm., 5½ by 8in.

£2,500-3,500
€3,950-5,500

298

299 Pierre-Jules Mêne
French, 1810-1879
A STANDING DACHSHUND
signed: *P.J. MÊNE*
bronze, dark brown-black patina
13 by 29.4cm., 5⅛ by 11⅝in.

£2,800-3,500
€4,400-5,500

299

300 Antoine-Louis Barye
French 1795-1875
EPAGANEUL N^{O} 1 PREMIERE VERSION
(A POINTER)
signed: *BARYE*
bronze, rich dark brown patina
10 by 17.5cm., 4 by 6⅞in.

£4,000-6,000
€6,300-9,500

300

301

302

301 Jules Moigniez
French, 1835-1894
L'ACCOLADE
signed: *J. MOIGNIEZ*
bronze, dark to light brown patina
34.5 by 47.5cm., 13½ by 18¾in.

£5,000-7,000
€7,900-11,100

302 Charles Paillet
French, 1871-1937
A WILD BOAR ATTACKED BY THREE DOGS
signed: *ch Paillet,*inscribed *LEBLANC-BARBEDIENNE A PARIS / CIRE PERDUE* and stamped *BRONZE*
bronze, dark brown patina, on a marble base
31.9 by 37.3cm., 12½ by 14⅝in.

£4,000-6,000
€6,300-9,500

303 Pierre-Jules Mêne
French, 1810-1879
PICADOR A CHEVAL (A MOUNTED PICADOR)
signed and dated: *P.J. Mêne 1876*
bronze, green-brown patina
72 by 60cm., 28⅜ by 23⅝in.

Mêne's *Picador à cheval* first appeared in wax at the 1876 Salon. It was exhibited the following year in bronze, together with a figurative model of a *Toréador-Matador.* They were numbered 3 and 9 respectively in his catalogue and listed next to his more common groups of Scottish, French and North African hunting groups. Mêne's hallmark attention to detail in the modelling of the costume, hats and implements is as evident here as in those groups, with the triumphant Picador shown nobly riding with a lady's fan thrown at the foot of his horse.

Related literature: Horswell, p.323; Payne, p.359, no.H229

£6,000-8,000
€9,500-12,600

303

304 Edmond Drappier
French, late 19th/ early 20th century
PASSAGE DIFFICILE (A FARMER AND PLOUGH HORSE)
signed: *E Drappier* and stamped *SIOT-PARIS / 498*
bronze, dark brown patina
34 by 50cm., 13⅜ by 19⅝in.

£4,000-6,000
€6,300-9,500

304

305

306

305 Jean-Baptiste, called Auguste Clésinger
French, 1814-1883
TORO ROMANO
signed and dated: *J. CLESINGER 1867*, and with the *BRONZE ARTISTIQUE DE PARIS* pastille
bronze, rich dark brown patina
61 by 66.2cm., 24⅛ by 26⅛in.

The *Toro romano* is the final development of a series of single bull compositions that resulted from the success of the *Taureau romain*, modelled in Rome in 1858. This model was probably inspired by the antique carvings in the *Sala degli Animali* in the Vatican and was received with such enthusiasm at the 1859 Salon (marble, no.3149), that it was compared to Barye's *Seated Lion* in the Tuileries. The *Taureau romain* was followed by the *Taureau vainqueur*, which was purchased by Napoleon III for the Tuilieries Palace at the 1868 Salon. The present model was the final variant, exhibited at the Salon of 1878 (marble, no.4137) and eventually purchased by the Musee de Lille. Although exhibited under the name

Taureau romain, it was edited in bronze under its more usual name *Toro Romano*, to distinguish it from Clésinger's first model.

Related literature: Lami, p.400-404; *Romantics to Rodin*, p.177, no.60

£12,000-18,000
€19,000-28,400

306 Antoine-Louis Barye
French, 1795-1875
LION AU SERPENT (A LION CRUSHING A SERPENT)
signed: *BARYE*
bronze, green-black patina
34.5 by 46.5cm., 13⅝ by 18¼in.

£3,500-4,500
€5,500-7,100

307 Antoine-Louis Barye
French, 1795-1875
LION AU SERPENT N° 2 (A LION AND SERPENT)
signed: *BARYE*
bronze, dark brown-green patina
17.8 by 18.5cm., 7 by 7¼in.

£4,000-6,000
€6,300-9,500

308 Isidore-Jules Bonheur
French, 1827-1901
A STANDING PRIZE BULL
signed: *I. BONHEUR*
bronze, dark brown patina, on a mottled red marble base
bronze: 35.5 by 32cm., 14 by 12½in.
overall: 38.7 by 36cm., 15¼ by 14⅛in.

£1,000-1,500
€1,600-2,350

309 Antoine-Louis Barye
French, 1795-1875
TIGRE SAISISSANT UN PAON (A TIGER ATTACKING A PEACOCK)
signed: *BARYE,* inscribed *.F. BARBEDIENNE. Fondeur.*
bronze, dark green-brown patina, on a mottled red marble base
bronze: 16.5 by 42.5cm., 7½ by 16¾in.
base: 5cm., 2in.

£4,000-6,000
€6,300-9,500

307

308

309

310 Antoine-Louis Barye
French, 1795-1875
CHEVAL TURC NO 2 (ANTÉRIEUR DROIT LEVÉ, TERRASSE OVALE)
signed: *BARYE*
bronze, dark to light brown patina
28.5 by 24.5cm., 11¼ by 9⅝in.

A fine 1850s cast from the *Atelier Barye*, signed *Barye* between the near foreleg and hind-quarter on the rocky base, with small hammered core pin head in the centre. See footnote to lot 311.

£25,000-35,000
€39,500-55,500

311 Antoine-Louis Barye
French, 1795-1875
CHEVAL TURC NO 2 (ANTÉRIEUR GAUCHE LEVÉ, TERRASSE OVALE)
signed: *BARYE*
bronze, dark brown-green patina
29.5 by 24.5cm., 11½ by 9⅝in.

A fine 1850s *atelier Barye* cast with signature *Barye* behind the off foreleg on the naturalistic oval base composed of rocky, grassy swirls, in the centre of which can be seen a hammered-down head of a core pin.

It is a rare coincidence that two classic models of the *Cheval Turc*, both with ovoid bases and complementary opposite forelegs raised, have appeared in a sale at the same time. Although from different sources and with just over half a centimetre difference in size, they date from the same period, namely around 1857, as defined by Poletti and Richarme in their new *Catalogue Raisonné* (pp. 263 and 267). Moreover, the quality of the casts and patina allow them to be described as *Atelier Barye*.

As with much of Barye's work, it is not easy to be scientific about the dates and order of appearance of the different models of the *Cheval turc*, ('le jeu des antérieurs gauche ou droit levés, et des terrasses ovales ou carrées', *Artiste et Artisan*, p. 60).

In principle, there were four different models (ignoring reductions) excluding the extremely rare *Cheval turc no. 1* which appeared under the heading *nouveaux modèles* in the 1874 catalogue and *after* the *No. 2* (*cat. raisonné* p. 262, fig. 250.)

310 *detail*

The first model No. 2 was conceived sometime between 1837 and 1847 and appeared in Barye's catalogue of 1847/8 (Rue de Boulogne), with left leg raised and on a rectangular plinth. (A fine example numbered *Barye 8* was sold in these rooms, 24 November 1999 as lot 233.)

Its pendant with right leg raised followed in 1854/5 ; (52) *cheval turc* and (53) *cheval turc pendant du précedent* (Rue Saint-Anastase).

So successful were the models that according to Poletti and Richarme, after 1857 'Barye dédouble le modèle et en propose deux variantes supplémentaires sur terrasse ovale'. During the following few years, it seems to have been mainly the oval based versions that were cast, but, unlike Barbedienne's hugely successful series of editions of the rectangular-based *cheval*, their production seems to have ceased, the models were not included in the 1876 *Vente Barye*, and no posthumous edition is recorded. This further underlines an 1850s-1860s date for the present works.

This model has a very different character to the *turc* on a rectangular plinth, described by Poletti and Richarme as seeming to 'overflow its base'. The way the naturalistic ground is stepped up at the front imparts a greater tension to the composition, emphasizing the horse's desire to escape as he paws at the mound, a rippling mass of pent-up energy wanting to gallop off into the wild, the very embodiment of romantic sculpture.

Two prime examples of a pair of these models are in the Corcoran Gallery of Art, Washington where, interestingly, the oval bases are cast separately by lost wax (inv. 73.71/72, see Wasserman p. 55, figs. 20c and 20d, and p. 52, no. 20); another pair are in the Musée Fabre, Montpellier (inv. 876.3.81/82, gift of A. Bryas).

Comparative literature: Wassermann, pp.52-5; Shepherd Gallery (1973), cat. no 17 (another 1850s cast). Poletti and Richarme (1992), pp.60-61, cat. no. 80 bis; Poletti and Richarme (2000), pp.262-271

‡ £25,000-35,000
€39,500-55,500

311 *detail*

Lot 311

Lot 310

312 314 313

315

312 Antoine-Louis Barye
French, 1795-1875
COUPE PIEDS FAUNE ET RAISINS
stamped: *BARYE*
bronze, red-brown patina
9.8 by 19.4cm., 3⅞ by 7⅝in.

£3,000-5,000
€4,750-7,900

313 Auguste-Nicolas Cain
French, 1821-1894
A LEAF TRAY WITH TWO SPARRING SPARROWS
signed: *CAIN*
bronze, dark brown patina
26.5 by 22.5cm., 10½ by 8¾in.

£1,500-2,000
€2,350-3,150

316 317 318

314 Auguste-Nicolas Cain
French, 1821-1894
A HERON CUP
signed: *CAIN*
bronze, dark brown patina (3)
34cm., 13⅜in.

£1,000-1,500
€1,600-2,350

315 Henry Dasson
French, 1825-1896
A FISH ON A CREST OF A WAVE
signed and dated: *henry Dasson 1879*
bronze, dark brown patina
9 by 20.2cm., 3½ by 8in.

Henry Dasson was an important Parisian furniture maker based at 106 rue Vielle-du-Temple. He specialised in copies of models mainly in the Louis XVI style, although he produced several models based on the work of André Charles Boulle. He exhibited furniture at the Paris exhibitions of 1878 and 1889. This highly stylised fish is a tribute to his skill of design and is one of only a few signed sculptures.

£1,500-1,800
€2,350-2,850

315A French, late 19th century
in the style of Antoine-Louis Barye
A PAIR OF THREE-LIGHT CANDELABRA
bronze, dark patina (2)
65.5cm., 25¾in.

£1,200-1,800
€3,250-4,900

316 Alfred Barye
French, fl.1864-1882
A STANDING HIPPOPOTAMUS
signed: *A. BARYE*
bronze, dark green-brown patina
8 by 14.5cm., 3⅛ by 5½in.

£1,800-2,500
€2,850-3,950

317 Antoine-Louis Barye
French, 1795-1875
PETIT CHAMEAU DE PERSE (A PERSIAN CAMEL)
signed: *BARYE*
bronze, brown-green patina
11 by 9.5cm., 4⅜ by 3¾in.

£1,500-2,000
€2,350-3,150

318 Antoine-Louis Barye
French, 1795-1875
PANTHERE DE L'INDE N^{O} 2 (A PANTHER OF INDIA N^{O} 2)
signed: *BARYE,* inscribed *F. BARBEDIENNE FONDEUR.* and with the gold *FB*
bronze, dark green patina
10 by 18cm., 4 by 7in.

£2,000-3,000
€3,150-4,750

315a

319

320

319 Antoine-Louis Barye
French, 1795-1875
ELEPHANT DU SENEGAL (ELEPHANT OF SENENGAL)
signed: *BARYE* and marked in paint underneath **A*RT**
bronze, brown-green patina
13.8 by 18.5cm., 5⅜ by 7¼in.

£4,000-6,000
€6,300-9,500

320 Antoine-Louis Barye
French, 1795-1875
ELEPHANT DE COCHINCHINE (ELEPHANT OF COCHIN-CHINA)
signed: BARYE and with the *COLIN* foundry mark
bronze, dark brown patina
14 by 19cm., 5½ by 7½in.

£2,500-3,500
€3,950-5,500

321 Antoine-Louis Barye
French, 1795-1875
PANTHERE DE TUNIS N^{O} 1 (A PANTHER OF TUNIS N^{O} 1)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR*, with the gold *FB* mark and stamped underneath *Z42*
bronze, dark brown-black patina
12.7 by 24.5cm., 5 by 10in.

£3,000-5,000
€4,750-7,900

322 Antoine-Louis Barye
French, 1795-1875
LION QUI MARCHE (A WALKING LION)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR* and incised underneath *24,* and with the dedicatory inscription *A M^{R} MATTE / LA SOCIETE DES CLERCS*
bronze, green-brown patina
14.5 by 27.7cm., 5¾ by 10⅞in.

£2,000-3,000
€3,150-4,750

321 322 323

323 Antoine-Louis Barye
French, 1795-1875
JAGUAR DEVORANT UN CROCODILE (A JAGUAR DEVOURING A CROCODILE)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR*, incised underneath 42 stamped R and numbered in ink *5563 ve*
bronze, dark green patina, on a veined green marble base
bronze: 8 by 24.5cm., 3⅛ by 9⅝in.
base: 2.5cm., 1in.

£2,000-3,000
€3,150-4,750

324

324 Giacomo Merculiano
Italian, b.1859
A WALKING LION AND LIONESS
signed: *J Merculiano*, with the foundry label *FOND. ART. LAGANA/NAPOLI* and numbered underneath *10586/2*
bronze, dark brown patina
29.5 by 46cm., 11⅝ by 18in.

£2,000-3,000
€3,150-4,750

325

325 Antoine-Louis Barye
French, 1795-1875
LEVRETTE RAPPORTANT UN LIEVRE (A GREYHOUND FETCHING A HARE)
signed: *BARYE*
bronze, dark green-brown patina
21 by 32cm., 8¼ by 12⅝in.

Listed in Barye's first catalogue, the bronze master-model and its plaster was acquired at the *vente Barye* in 1876 for 620 francs by the Brame foundry. They edited the group until 1884, when the foundry closed. The present work, as opposed to Barye's models of *Lévrier couché* and *Tom lévrier d'Algérie*, emphasises the greyhounds predatory power.

Related literature: Poletti and Richarme (2000), p.139, A17; Benge, p.88; Pivar, A15; Horswell, p.28

£5,000-7,000
€7,900-11,100

326

326 Isidore-Jules Bonheur
French, 1827-1901
A HIGHLAND PONY BRINGING DOWN A STAG FROM THE HILLS
signed: *I.BONHEUR* and numbered in ink underneath *1631*
bronze, dark brown patina
25.5 by 23.5cm., 10 by 9½in

This wonderfully composed group of a pony and stag can be appreciated from a number of different viewpoints and is distinguished by its fine detailing and surface texture. Scottish hunting scenes had been popularized by Sir Edwin Landseer and Isidore's sister, Rosa, realised a dream by collaborating with him on a canvas of a dead deer, known as *A Stray Shot* (Sheffield City Art Galleries). This group is an excellent example of the relationship between the Bonheurs and Landseer in its depiction of a quintessentially Scottish vision.

Related literature: Payne, p.316, H113

£5,000-7,000
€7,900-11,100

327 Paul-Edouard Delabrierre
French, 1829-1912
A HIGHLANDER WITH A DEERHOUND
signed: *E. DELABRIERRE.*
bronze, rich dark brown patina
25cm., 9⅞in.

£3,000-5,000
€4,750-7,900

328 Charles Paillet
French, 1871-1937
A GROUP OF CIRCUS ANIMALS
signed and dated: *Ch. Paillet / 1908*
bronze, dark brown patina
32 by 32cm., 12½ by 12½in.

Paillet studied under Georges Gardet and exhibited at the Salon des Artistes Français from 1897, winning third class (1902), second class (1904) and first class (1922) medals.

£8,000-10,000
€12,600-15,800

327

328

329

329 Jules Moigniez
French, 1835-1894
MERINOS NES A WIDEVILLE (MERINO SHEEP FROM THE FARM OF WIDEVILLE)
signed: *J. Moigniez*
bronze, dark brown patina
30 by 42.2cm., 11¾ by 16⅝in.

£4,000-6,000
€6,300-9,500

Payne describes a cast of the *Merinos nes a Wideville* as 'one of the sharpest casts ever seen throughout the whole period of animal bronzes'. In particular, he was responding to the marvellous detailing of the curls of the wool and the loose folds of skin around the neck, which complement a naturalistically observed study of the sheep in a field by a rustic fence. It is quite probable that Moigniez had observed them from life, at the farm of the Chateau de Wideville in Davron, near Paris. The wax master-model was exhibited at the Salon of 1861.

Moigniez's composition depicts four sheep in total: a ram, two ewes (one standing) and a lamb. They were re-used in three variant compositions, cast from the master-model but with differing bases. They depicted, respectively, a three-sheep group of the ram, standing ewe and lamb (Sotheby's, New York, 8 June 1990, lot 122); a two-sheep group of the ram and standing ewe (Sotheby's, London, 29 November 1991, lot 57); and lastly a cast of the ram itself (Sotheby's, London, 16 April 1999, lot 433).

These additional groups testify to the popularity of the original model and are testimony to the fruitful working relationship between Moigniez and his father - a metal gilder by training - who set up a foundry to edit his sons bronzes in 1857. After he died, Moigniez used the A. Gouge foundry and his models continued to be popular, especially in Britain where he won a gold medal at the London International Exhibition of 1862. Moigniez was a pupil of Paul Comolèra and made his debut at the Salon of 1855.

Related literature: Payne, p.372, S9; Horswell, p.234; Mackay, p.78

330 Léon Bureau
French, 1806-1866
A PAIR OF BLOODHOUNDS
signed: *L. BUREAU*
bronze, dark brown patina on a mottled green marble base
the bronze: 35.5 by 49.5cm., 14 by 19½in.
the base: 4cm., 1⅝in.

£5,000-7,000
€7,900-11,100

330

331 Pierre-Jules Mêne
French, 1810-1879
CHIEN EPAGNEUL, SYLVIE (A STANDING RETRIEVER)
signed: *P.J. MÊNE.*
bronze, dark brown patina
21.2 by 31cm., 8⅜ by 12¼in.

£2,000-3,000
€3,150-4,750

331

332 Georges Lavroff
Russian, b.1895
A PAIR OF GOLDEN PHEASANTS
signed: *G. Lavroff,* with the *CHARDON BRONZE MADE IN FRANCE pastille* and numbered 55576 underneath
dark brown, gilt and silvered patina
49.5 by 53cm., 19½ by 20⅞in.

£1,800-2,500
€2,850-3,950

332

333

333 Pierre-Jules Mêne
French, 1810-1879
CERF A LA BRANCHE (A BROWSING STAG)
signed: *P.J.MÊNE*
bronze, mid to dark brown patina
36.5 by 38.7cm., 14⅜ by 15¼in.

£2,000-3,000
€3,150-4,750

334

334 Oscar Waldman
Swiss, b.1856
A FAMILY OF DEER
signed: *O Waldmann* and numbered *6135* with an exhibition label underneath
bronze, rich mid-brown patina
32.5 by 59.5cm., 12¾ by 23⅜in.

£1,500-2,000
€2,350-3,150

335 Isidore-Jules Bonheur
French, 1827-1901
A STANDING STALLION
signed: *ISIDORE BONHEUR* and stamped *PEYROL*
bronze, dark brown patina
34.5 by 31cm., 13⅝ by 12¼in.

£2,500-3,500
€3,950-5,500

335

336 Emmanuel Frémiet
French, 1824-1910
CHEF GAULOIS (A GALLIC CHIEFTAN)
signed: *FREMIET*, stamped with the number *104* and with the title inscription *CHEF GAULOIS*
bronze, dark brown patina
36 by 25.5cm., 14⅛ by 10in.

Related literature: Chevillot, p.116-9, S231-2; Bartlett, vol.31, no.794, pp.172-3

£1,800-2,500
€2,850-3,950

336

337

338

339

340 341 342

337 Antoine-Louis Barye
French, 1795-1875
CERF QUI ECOUTE (A STAG LISTENING)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR*, incised underneath *6*, stamped *718* and *Z*, and numbered in ink *703 ug*
bronze, dark green patina
20.5 by 16cm., 8 by 6¼in.

£3,000-5,000
€4,750-7,900

338 Antoine-Louis Barye
French, 1795-1875
DAIM (A STANDING STAG)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR*, incised underneath *6* and *D*, and numbered in ink *9633*
bronze, dark brown patina
16.5 by 15.8cm., 6½ by 6¼in.

£3,000-5,000
€4,750-7,900

339 Antoine-Louis Barye
French, 1795-1875
LION ET TIGRE QUI MARCHE
both signed: *BARYE* and inscribed *F. BARBEDIENNE FONDEUR*, and incised underneath *17* and numbered in ink *8630 svg* and stamped underneath *22* and numbered in ink *8686 svo* respectively
bronze, dark brown patina
lion: 14.5 by 25.8cm., 5⅝ by 10⅛in.
tiger: 14 by 25.6cm., 5½ by 10⅛in.

£4,000-6,000
€6,300-9,500

340 Antoine-Louis Barye
French, 1795-1875
MILAN EMPORTANT UN LIEVRE (A KITE WITH A HARE)
signed: *BARYE* and inscribed *F. BARBEDIENNE* and incised underneath *44*
bronze, dark green patina
14.3 by 7cm., 5⅝ by 2¾in.

£1,500-2,000
€2,350-3,150

341 Antoine-Louis Barye
French, 1795-1875
FAISAN DORÉ DE LA CHINE (A GOLDEN PHEASANT)
signed: *BARYE* and stamped with the crowned *VP*
bronze, dark brown-green patina
11 by 13cm., 4⅜ by 5⅛in.

£1,500-2,000
€2,350-3,150

342 Antoine-Louis Barye
French, 1795-1875
PANTHERE DE TUNIS N^{O} 2 (A PANTHER OF TUNIS N^{O} 2)
signed: *BARYE*, inscribed *F. BARBEDIENNE. FONDEUR.*, incised underneath *43* and numbered in ink *8824*
bronze, dark brown-green patina
9.5 by 19cm., 3¾ by 7in.

£1,500-2,000
€2,350-3,150

343

343 Alberic Collin
Belgian, 1886-1962
A RECLINING HARE
signed: *alberic Collin* and stamped with the Valsuani cachet
bronze, dark brown patina
11 by 42.5cm., 4⅜ by 16¾in.

As an animalier sculptor, Collin was deeply influenced by Rembrandt Bugatti with whom he studied animals in the Antwerp zoo. Collin exhibited at the Salon des Artistes Français from 1922 to 1927. His works are usually cast by Valsuani, although Siot-Decauville also produced some of his models.

£3,000-5,000
€4,750-7,900

344

344 Alberic Collin
Belgian, 1886-1962
TWO DEER
signed: *Alberic Collin* and with *C. VALSUANI CIRE PERDUE* cachet
bronze, rich dark brown patina
23 by 35cm., 9 by 13¾in.

£5,000-7,000
€7,900-11,100

345 346

345 Edouard-Marcel Sandoz
Swiss, 1881-1971
LAPIN, UNE OREILLE LEVEE (A RABBIT WITH ONE RAISED EAR)
signed: *Ed m Sandoz* and stamped *SUSSE F^RES BRONZE*
bronze, dark brown patina
6 by 6.5cm., 2⅜ by 2½in.

Marcilhac notes that Susse edited this model in 1919.

Related literature: Marcilhac, pp.374-5, no.666

£2,000-3,000
€3,150-4,750

346 Edouard-Marcel Sandoz
Swiss, 1881-1971
OISEAU BLEU (A BLUE-BIRD BELL)
signed: *Ed. M. Sandoz,* inscribed *Susse F^rs Ed^ts* , with the Susse *pastille* and stamped *P*
bronze, two colour patina, dark brown and green
14cm., 5½in.

Marchilhac notes that this model was edited by Susse between 1919 and 1930 and records 51 examples.

Related literature: Marcilhac, p.453, no.1170

£2,000-3,000
€3,150-4,750

347 Etha Richter
German, 1888-1965
A STANDING ELEPHANT
signed: *Etha Richter / Dresden* and inscribed *GUSS.v PIRNER & FRANZ DRESDEN.*
bronze, dark brown patina
41 by 28.5cm., 16⅛ by 11²/₈in.

£4,000-6,000
€6,300-9,500

347

348 Maurice Prost
French, b. 1894
A RECLINING LIONNESS
signed: *M. PROST*, inscribed *Susse F^rs Ed^ts Paris cire perdue,* with the Susse *cachet* and *pastille,* with a dedicatory plaque *RALLYE AUTOMOBILE / (DU 3 DECEMERE 1927) PRIX OFFERT PAR / L'A.C. DE TUNISIE*
bronze, dark green-black patina
22 by 61cm., 8¾ by 24in.

£3,000-5,000
€4,750-7,900

349 Paul Dubois
French, 1827-1905
LE CHANTEUR FLORENTIN (A FLORENTINE SINGER)
signed and dated: *P.DVBOIS 1865*, inscribed *F. BARBEDIENNE FONDEUR* and with the *A. Collas Réduction Mécanique* pastille, marked in ink underneath *41965 gal orl* and incised *33 ZZ*
bronze, rich dark brown patina
62cm., 24⅜in.

† £1,800-2,500
€2,850-3,950

348

END OF SALE

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GLOSSARY OF TERMS

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In our opinion a work by the artist.

2 attributed to Ignaz Gunther
In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 workshop of Ignaz Gunther
In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 circle of Ignaz Gunther
In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 in 16th century style
In our opinion a work executed in the style of the 16th century but not necessarily of that period.

6 manner of Ignaz Gunther
In our opinion a work in the style of the artist and possibly of a later date.

7 after Ignaz Gunther
In our opinion a copy of a known work of the artist.

8 Condition of Lots
Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 4 entitled "Conditions of Lots" to Clause 4 in the Conditions of Business towards the end of the catalogue.

NOTES

Works of Art from the William Redford Collection

TO BE SOLD IN THE 11TH JULY SCULPTURE & WORKS OF ART SALE

Other items from the William Redford Collection are to be included in the following sales

RUSSIAN
31st May

SILVER & VERTU
5th June

CONTINENTAL PICTURES
6th June

CERAMICS AND GLASS
12th June

ENGLISH & FRENCH FURNITURE
13th June

CHINESE
20th June

IMPRESSIONIST PICTURES
27th June

PRINTS
3rd July

OLD MASTER PAINTINGS & DRAWINGS
12th July

For further enquiries about the William Redford Collection please contact Harry Dalmeny on 020 7293 5848

A late 17th century French bronze figure of Hercules Pomarius on original boulle base. 30cm. high. Included amongst fifty Works of Art in the William Redford Collection

SOTHEBY'S
Founded 1744

SOTHEBY'S
34-35 New Bond Street
London W1A 2AA
www.sothebys.com

Important European Furniture & Works of Art

AUCTION IN NEW YORK: 22ND MAY 2001

The sale also includes: a Rare and Important Franconian Limewood figure of a Female Saint, by Tilman Riemenschneider, circa 1515-20

ENQUIRIES:
Margaret H. Schwartz
European Works of Art
Tel. +1 212 606 7406
Fax. +1 212 606 7330

CATALOGUES:
Europe
Tel: 020 7293 6444
Fax: 020 7293 5909

USA
Tel: +1 800 444 3709
Outside continental USA
Tel: +1 203 847 0465
Fax: +1 203 849 0223

An Italian (Genoa?) Silver Group of a Turk Hunting a Lion, attributed to Francesco Fanelli and workshops, 17th century, height: 8¼in. Estimate: $35,000-45,000

SOTHEBY'S
1334 York Avenue
New York, N.Y. 10021
www.sothebys.com

SOTHEBY'S
Founded 1744

European Sculpture & Works of Art 900-1900

AUCTION IN LONDON: WEDNESDAY, 11TH JULY 2001

We are now accepting consignments until 19th April 2001

Antonio Frilli, after Canova
The Venus Italica,
signed: *A. FRILLI / FIRENZE*
white marble
Height 177cm.
Estimate: £15,000-20,000

ENQUIRIES:
Alexander Kader
Tel: 020 7293 5493
Fax: 020 7293 5968
alexander.kader@sothebys.com

SOTHEBY'S
34-35 New Bond Street
London W1A 2AA
www.sothebys.com

SOTHEBY'S
Founded 1744

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. It is important that you read the following information carefully.

Provenance

In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium

With the exception of Wine, Coins and Books, the buyer's premium payable by the buyer of each lot is at a rate of 20% on the first £10,000 of the hammer price, 15% on the next £50,000 of the hammer price up to and including £60,000, and at a rate of 10% on the amount by which the hammer price exceeds £60,000.

VAT

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" in this catalogue.

1. Before the Auction

Catalogue Subscriptions

If you would like to take out a catalogue subscription, please ring 020 7293 6410.

Pre-sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or Euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

Condition of Lots

Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 4 of the Conditions of Business.

Electrical and Mechanical Goods

All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. Bidding in the Sale

Bidding at Auction

Bids may be executed in person by paddle during the auction, in writing prior to the sale or by telephone.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 8, 9, 11, 12, 13, 14 and 15 of the Conditions of Business.

Bidding in Person

To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you are an existing client and do not have a card but would like one please contact the Bids department on 020 7293 5336.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids

If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 10(a) of the Conditions of Business.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: 020 7293 6255.

To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone

If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of £1,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.

We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 10(b) of the Conditions of Business.

Employee Bidding

Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

UN Embargo on trade with Iraq

The United Nations trade embargo prohibits us from accepting bids from any person in Iraq (including any body controlled by Iraqi residents or companies, wherever carrying on business), or from any other person where we have reasonable cause to believe (i) that the lot(s) will be supplied or delivered to or to the order of a person in Iraq or (ii) that the lot(s) will be used for the purposes of any business carried on in or operated from Iraq. Acceptance of bids by the auctioneer is subject to this prohibition.

For further details, please contact a member of the Specialist department or the Legal department PRIOR to bidding.

3. The Auction

Conditions of Business

The auction is governed by the Conditions of Business. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 11 of the Conditions of Business.

4. After the Auction

Payment

Payment is due immediately after the sale and may be made by the following methods: **Sterling Cash, Sterling Banker's Draft, Sterling Travellers Cheques, Sterling Cheque, Wire Transfer in Sterling, Credit Card (Visa, Mastercard & Eurocard), Debit Card (Delta, Connect & Switch).**

Cheques and drafts should be made payable to **Sotheby's**. Although personal and company cheques drawn in Sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged **Cheque Acceptance Facility**. Forms to facilitate this are available from cashiers.

Bank transfers should be made to:
Barclays Bank plc
50 Pall Mall
London SWIA 1QA
Account name:
Sotheby's Client Receipts
Account No. 60163058
Sort Code: 20-67-59

Please include your name, Sotheby's account number and invoice number with your instructions to your bank.

Payment by Mastercard, Visa and Eurocard will be subject to a 1.5% administrative fee. Payments exceeding £20,000 can only be made by the card holder in person. For absentee payments below £20,000 please contact cashiers on 020 7293 5220.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may offer buyers it deems credit worthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's and a release note has been produced by our Cashiers at New Bond Street, who are open Monday to Friday, 9 am to 5.30 pm.

Smaller items can be collected from the Packing Room at New Bond Street, large items will be sent to Sotheby's Kings House Warehouse.

If you are in any doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. *Removal, interest, storage and handling charges will be levied on uncollected lots.* Please refer to Conditions 17 and 24 of the Conditions of Business.

Storage Charges

Storage and handling charges plus VAT will apply two weeks after the sale date for all purchased lots sent to Sotheby's Kings House at the following rates:

Handling Charge: £20 plus VAT per lot.
Storage Charge: £21 plus VAT per lot per week or part thereof.

Please refer to Condition 24 of the Conditions of Business.

Insurance

Buyers are reminded that lots are only insured **for a maximum of five (5) working days** after the day of the auction. Please refer to Condition 20 of the Conditions of Business.

Shipping

Sotheby's Shipping Logistics can advise buyers on exporting and shipping property. Our office is open between the hours of 9.00am and 5.30pm and you can contact the Shipping advisor on the number set out in the front of this catalogue.

Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Logistics and faxed to 020 7293 5952.

Transit insurance will be arranged unless otherwise specified in writing and will be at the buyer's expense. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

A form to provide shipping instructions is printed on the reverse of the bid slip in this catalogue or on the back of your buyers invoice.

Export

The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

An *EU Licence* is necessary to export from the European Community cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92.

A *UK Licence* is necessary to move from the UK to another Member State of the EU cultural goods valued at or above the relevant UK licence limit. A *UK Licence* may also be necessary to export outside the European Community cultural goods valued at or above the relevant UK licence limit but below the EU Licence limit.

The following is a selection of some of the categories and a summary of the limits above which either an EU or a UK licence may be required for items more than 50 years old:-

Paintings in oil or tempera	£119,000
Watercolours	£23,800
Prints, Drawings & Engravings	£11,900
British Historical Portraits	£6,000
Photographs	£6,000
Arms and Armour	£20,000
Textiles	£6,000
Printed Maps	£11,900
Books	£39,600
Any Other Objects	£39,600
Manuscripts/Archives/Scale Drawings	*
Archaeological items	*

(* a licence will be required in most instances, irrespective of value)

Export to Italy

Buyers intending to export their purchases to Italy under an Italian Temporary Cultural Import Licence are advised that the Italian authorities will require evidence of export from the UK. Please contact Sotheby's Shipping Representative or your own shipping agent prior to the export for more information.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a license or certificate prior to exportation and require additional licenses or certificates upon importation to any country outside the EU. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the buyer's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation (see Condition 22 of the Conditions of Business).

5. Additional Services

Financial Services

Sotheby's Financial Services makes loans to clients of Sotheby's. These include loans secured by property consigned for sale and loans secured by art collections which are not intended for sale. It is Sotheby's Financial Services' general policy to lend no more than 40% of the total of its low auction estimates for such property. It is also general policy that the minimum loan for consignor advances is £25,001 (in the US $50,000) and for secured loans is £500,000 (in the US $1,000,000). For further information please call Sotheby's Financial Services in New York at (1-212) 508 8061, or in London at (44) 20 7293 5273. This is not an offer or solicitation. The services described are subject to the laws and regulations of the jurisdiction in which any services may be provided.

Pre-sale auction estimates

Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in New Bond Street on week days between 9 am and 4.30 pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

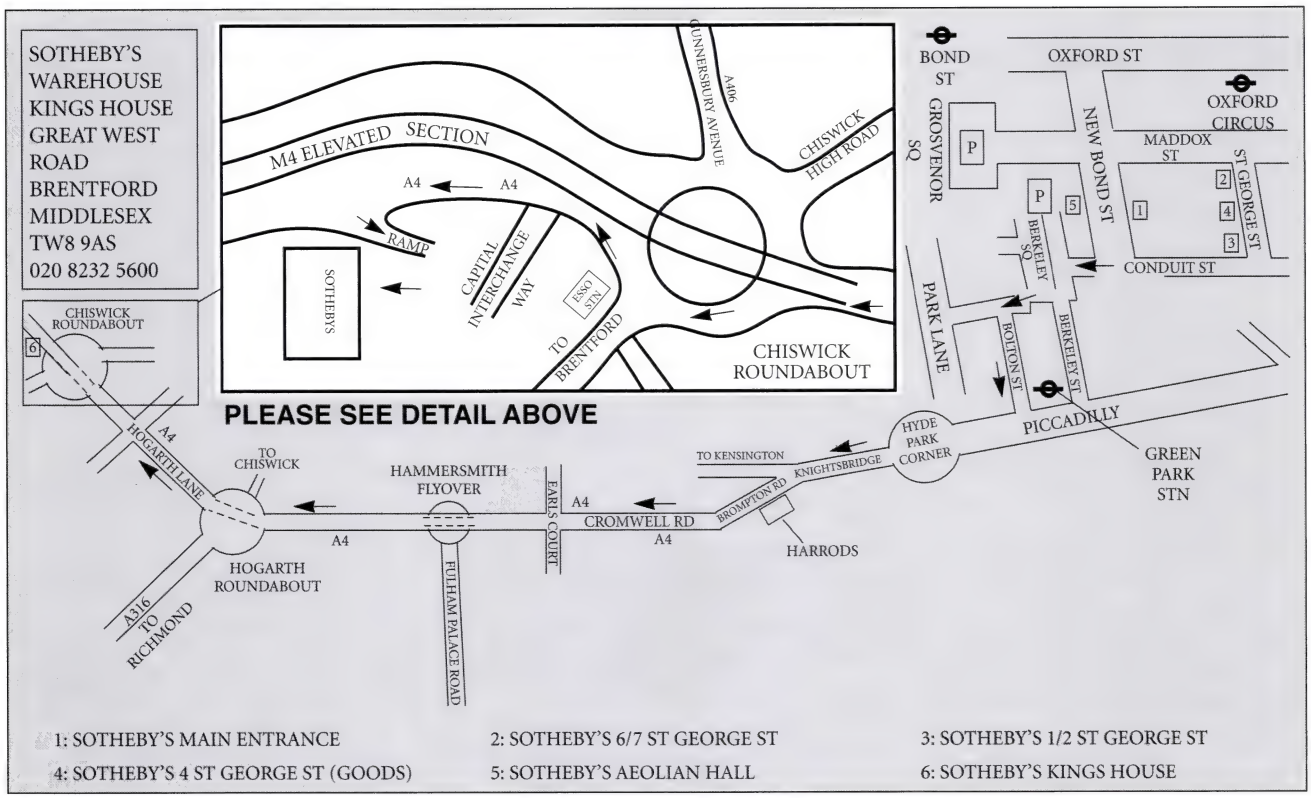
Valuations

The Valuation department provides written inventories and valuations throughout Europe for many purposes including insurance, probate and succession, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the Valuation department on 020 7293 5177/5082, fax 020 7293 5957.

Tax and Heritage Advice

Our Tax and Heritage department provides advice on the tax implications of sales and related legal and heritage issues. It can also assist in private treaty sales, on transfers in lieu of taxation, on the obtaining of conditional exemption from tax and on UK export issues. For further information, please contact the Tax and Heritage department on 020 7293 5082, fax 020 7293 5965.

SOTHEBY'S KINGS HOUSE



Consignors Information

Furniture, Longcase Clocks, large Works of Art, Carpets, Rugs, Tapestries and large Musical Instruments
Consignments mentioned in the above should be delivered to Sotheby's Kings House.
By appointment telephone 020 8232 5600.
Opening hours Monday to Friday 8.30am to 4.30pm, Saturdays 8.30am to 11.30am. Please arrive at least half an hour before closing.

Small items including Pictures, Ceramics, Silver and small Works of Art
Delivery in person between 9.00am and 4.30pm for all W1 locations.

Paintings and Books
1-2 St. George Street, London, W1A 2AA

Ceramics, Silver, Jewellery, small Works of Art and Oriental and Islamic Works of Art
6-7 St. George Street, London, W1A 2AA

Collectables, small Musical Instruments, Clocks and Watches, Wine, Stamps and Coins
Aeolian Hall, Bloomfield Place, London W1A 2AA

Delivery by Courier or Shipping Agent

When instructing a Courier or Shipper to deliver items to Sotheby's, address your property to the Arrivals Department, 1-2 St. George Street, London, W1A 2AA. Consignments sent by this method must be packed appropriately and clearly labelled with the owners name, address, telephone numbers, Sotheby's Client Account Number, (if known) and necessary licences from the country of export. Contact Sotheby's Shipping Department on 020 7293 5357 for further information.

To avoid delay ensure 3 days notice is given along with full consignment details.

Collection

Purchasers wishing to collect lots from Kings House must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to the warehouse by the cashiers at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from the cashiers as above. Please note that the cashiers department is not open on Saturdays. Lots will be released only if full payment has been received together with settlement of any removal, interest, handling and storage charges thereon. **Handling and storage charges plus VAT for all purchase lots sent to Sotheby's Kings House will apply two weeks after the sale date at the following rates: Handling Charge: £20 plus VAT per lot Storage Charge: £21 plus VAT per lot per week or part thereof.**

Payments should be made to Sotheby's at Kings House.

Route Guidance

From Bond Street to Hyde Park Corner take the Knightsbridge Road leading into Brompton Road then the Cromwell Road. Over the Hammersmith Flyover onto the Great West Road. At the Hogarth Roundabout take the Hogarth Road to Chiswick. Follow the A4 route from slip road round the Chiswick Roundabout and take the second turning on the left. Follow the A4 past Capital Interchange on your left and take next left down the ramp signed Sotheby's. Kings House is situated adjacent to the DHL Building.

Kings House Warehouse

Paul Dennis and Salim Hasham
Telephone: 020 8232 5600
Fax: 020 8232 5625

CONDITIONS OF BUSINESS

The conditions set out below and all other terms, conditions and notices set out in Sotheby's catalogues or announced by the auctioneer or posted in the sale room by way of notice (together 'the Conditions of Business') form the terms on which Sotheby's contracts, as auctioneer, with actual and prospective sellers and buyers. The Conditions of Business apply to all aspects of the relationship between you and us regarding the sale, purchase or holding by us of property. They also apply to you if you require inspection, appraisal or valuation of property. They are therefore very important and you should read them carefully. You agree that any future dealings which you may have with Sotheby's shall be on the Conditions of Business current at that particular time.

You should note that Sotheby's generally acts as agent for the seller. Any concluded contract of sale is made directly between the seller and the buyer.

Sotheby's is dependent on the seller for much of the relevant factual material pertaining to items offered for sale. Sotheby's cannot and does not undertake full due diligence on every item sold. Buyers therefore have a responsibility to carry out their own inspection and investigations to satisfy themselves as to the nature of the items which they are interested in buying. We specifically draw to the attention of all potential buyers Conditions 5 and 6 which limit the extent to which Sotheby's and the seller may be liable. We also specifically draw to the attention of all sellers Conditions 25 and 27 which set out the basis of the relationship between Sotheby's and the seller and limit the extent to which Sotheby's may be liable to the seller.

Actual and prospective buyers and sellers are bound by all Conditions of Business. However, for ease of reference, we have divided the Conditions set out below into sections. Section A explains certain terms that are used regularly throughout the Conditions, Section B sets out those Conditions which particularly relate to buyers, Section C sets out those Conditions which particularly relate to sellers, and Section D sets out those Conditions which relate to both buyers and sellers. Where possible in these Conditions of Business, Sotheby's is referred to as 'we', 'us' and 'our' and actual and prospective buyers and sellers are, as applicable, referred to as 'you' and 'your'.

A Explanation and definition of certain terms used in the Conditions of Business

1 ***Definitions:*** In these Conditions of Business, terms placed in inverted commas shall have the meaning set out below:

(a) 'buyer' means the person who makes the highest bid accepted by the auctioneer, or that person's disclosed principal;

(b) 'buyer's premium' means the commission on the 'hammer price' payable to 'Sotheby's' by a 'buyer' at the rates posted in the auction room at the time of the relevant sale, together with an amount in lieu of Value Added Tax ('VAT') if applicable;

(c) 'CITES' means Convention on International Trade in Endangered Species;

(d) 'expenses' in relation to the sale of any lot means 'Sotheby's' charges and expenses including but not limited to legal expenses, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting 'buyer', plus an amount in lieu of VAT if applicable on illustration and insurance expenses;

(e) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the 'buyer' or, in the case of a post-auction sale, the agreed price; in both instances excluding the 'buyer's premium', any applicable taxes and any 'expenses';

(f) 'low pre-sale estimate' means the low estimate of 'Sotheby's' latest low and high pre-sale estimates of the value of the property, whether or not communicated to the 'seller';

(g) 'mid pre-sale estimate' means the average of 'Sotheby's' latest low and high pre-sale estimates of the value of the property, whether or not communicated to the 'seller';

(h) 'net sale proceeds' means the 'hammer price' of the lot sold to the extent received by 'Sotheby's' in cleared funds, less 'seller's commission' and 'expenses';

(i) 'seller' means the owner or the owner's agent or the person in possession of the property consigned. If there are multiple owners or agents or persons in possession, each shall assume, jointly and severally, all obligations, liabilities, representations, warranties and indemnities as set forth in these Conditions of Business;

(j) 'seller's commission' means the commission payable to 'Sotheby's' by a 'seller' at the rates applicable at the date of sale of the property or at the date of loss or damage to the property if applicable, together with an amount in lieu of VAT if applicable. The applicable 'seller's commission' rates are those set out in the 'Sotheby's' seller's commission rate cards which are available at Sotheby's offices at 34/35 New Bond Street, London W1A 2AA and the terms of which are incorporated in these Conditions of Business;

(k) 'Sotheby's' means Sotheby's, an unlimited company, company number 00874867;

(l) 'Sotheby's affiliated company' means Sotheby's Holdings, Inc. and any company (other than Sotheby's) being a subsidiary of Sotheby's Holdings, Inc. for the time being within the meaning of Section 736 of the Companies Act 1985;

(m) 'total amount due' means the 'hammer price' in respect of the lot sold, together with the 'buyer's premium', and any charges, fees, interest, taxes and 'expenses' due from a 'buyer' or defaulting 'buyer'.

B Conditions mainly concerning buyers

2 ***Sotheby's capacity:*** 'Sotheby's' sells as agent for the 'seller' except where it wholly or partly owns any lot as principal. 'Sotheby's' may have a legal or equitable interest in, or have made a financial commitment in respect of, the lot as secured creditor or otherwise. Where

'Sotheby's' sells as agent, any sale will result in a contract made directly between the 'seller' and the 'buyer'.

Sotheby's obligations to buyers

3 ***Our guarantee to you in respect of counterfeit lots:*** If we sell a lot which subsequently proves to be a counterfeit, we shall set aside the sale and refund to you any amount paid by you to us in connection with the lot in the currency of the original sale. This, however, shall only be available on condition that, no later than five (5) years after the date of the sale, you:
(i) notify us in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why you consider the lot to be counterfeit, within three (3) months of any information causing you to question the authenticity or attribution of the lot coming to your attention;
(ii) are able to transfer good title to us free from any third party claims arising after the date of the sale to you; and
(iii) return the lot to us in the same condition as at the date of sale, provided that, in any event, no refund will be available if either:
(a) the catalogue description at the date of the sale was in accordance with the generally accepted opinions of scholars and experts at that time or the catalogue description indicated that there was a conflict of such opinions; or
(b) the only method of establishing that the lot was a counterfeit at the date of publication of the catalogue was by means of processes which either were not generally accepted for use until after the publication of the catalogue or else were unreasonably expensive or impractical or likely to have caused damage to the lot or likely, in our reasonable opinion, to have caused loss of value to the lot.
An item shall be considered counterfeit where, in our reasonable opinion, it is a deliberate modern forgery, i.e. an imitation created since 1870 with the intention of deceiving as to authorship, origin, date, age, period, culture or source (where the correct description of such matters is not reflected by the description in the catalogue) and which, at the date of sale, had a value materially less than it would have had if the item had been in accordance with the description in the catalogue. No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

It is our general policy, and we shall have the right to request the 'buyer' to obtain at the 'buyer's' cost the reports of two independent and recognised experts in the field, mutually acceptable to the 'buyer' and to us, setting out the reasons why the lot in question is considered to be counterfeit and 'Sotheby's' agrees that it will give due consideration to any such expert reports. However, 'Sotheby's' reserves the right to seek additional independent advice itself in making its final determination as to whether the lot is a counterfeit and we shall not be bound by any expert report produced by the 'buyer'. If we agree with the 'buyer' that the lot is a counterfeit, we shall refund to 'the buyer' the costs of obtaining two independent expert reports incurred by the 'buyer' provided that (i) such costs were approved by us in advance of obtaining such reports, and (ii) the 'buyer' could not reasonably have obtained independent opinions prior to the sale.

The benefit of this guarantee is not capable of being transferred and is solely for the benefit of the 'buyer'.

Buyer's obligation to inspect

4 ***Examination of goods:*** Goods auctioned are usually of some age. All goods are sold with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. You should also note that we have not tested any electrical or mechanical goods prior to the sale (whether in respect of their ability to function, their safety of operation or otherwise) and you are solely responsible for testing such goods before using them.

Accordingly, as regards any lot in which you are interested, you undertake:
(i) to inspect and satisfy yourself prior to the sale as to the condition and description of the lot;
(ii) to rely on your own judgment as to whether the lot accords with its description;
(iii) to seek any independent expert advice reasonable (in the light of your particular expertise and the value of the lot) to satisfy yourself as to authorship, attribution, authenticity, genuineness, origin, date, age, provenance or condition of the lot; and
(iv) not to rely on any illustration in any catalogue.

To assist you, we may refer in a catalogue to particular faults or imperfections, but any such guidance which we provide does not purport to be exhaustive. You will be deemed to have knowledge of all matters which you could reasonably have been expected to find out given your particular expertise and the exercise by you of reasonable due diligence.

Sotheby's liability to buyers

5 ***Exclusion of liability:*** Apart from the guarantee in Condition 3 given by 'Sotheby's' to the 'buyer' and your rights in relation to the conduct of auctions as set out in Condition 11:
(i) 'Sotheby's' gives no guarantees or warranties to the 'buyer' and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);
(ii) in particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (a) are statements of opinion only and (b) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and
(iii) none of 'Sotheby's', any 'Sotheby's affiliated company', or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

6 ***Limitation on claims by buyers:*** Without prejudice to Conditions 3 and 5 above, and save insofar as it relates to any liability which we may have for personal injury or death, any claim against 'Sotheby's' by the 'buyer' shall be limited to the 'hammer price' and the 'buyer's premium' actually paid by the 'buyer' to 'Sotheby's' with regard to that lot.

Seller's liability to buyers

7 ***Seller's obligations to buyers:*** The 'seller's'

obligations to you are limited to the same extent as our obligations to you. Any express or implied conditions or warranties are excluded save insofar as it is not possible to exclude obligations implied by statute. In addition, we reserve the right to agree variations to the 'seller's' warranties with the 'seller'.

At the sale

8 ***Rights of participation at auction:*** We have the right, at our absolute discretion, to refuse to allow any person to participate in our auctions and to refuse admission to our premises to any person.

9 ***Bidding as principal:*** If you make a bid at auction, you do so as principal and will be held personally and solely liable for that bid unless we have previously agreed with you in writing that you do so on behalf of an identified third party who is acceptable to us. In circumstances where we have so agreed, both you and the third party will be jointly and severally liable for all obligations arising from the bid and the third party shall be bound by the Conditions of Business by your bidding as his agent in the same way as if he were bidding personally.

10 ***Commission and telephone bids:*** Although your interests are likely to be best served if you attend auctions in person, you may bid by telephone or by leaving a commission bid as set forth below.
(a) ***Commission bids:*** We will seek to carry out any instructions to bid at an auction on your behalf which we receive from you sufficiently in advance of the sale and which we consider, in our discretion, to be sufficiently clear and complete. If we receive commission bids on a particular lot for identical amounts, and at auction these bids are the highest bids for the lot, it will be sold to the person whose bid was received first by us. However, our obligation in relation to commission bids is undertaken subject to our other commitments at the time of sale and the conduct of the sale may be such that we are unable to bid as requested. We cannot accept liability for failure to make a commission bid for any reason. You should therefore attend personally or send an agent to the auction if you wish to be certain of bidding.
(b) ***Telephone bids:*** We may be prepared to allow you to bid by telephone but, in such circumstances, we reserve the right to require you to confirm relevant details in writing before we agree to do so. We are not responsible for the failure of any telephone bid for any reason. We reserve the right to record telephone bids.

11 ***Conduct of the auction:*** The auctioneer will commence and advance the bidding in levels that he considers appropriate in the light of the value of the lot under auction and of competing bids. The auctioneer is entitled to make consecutive bids or make bids in response to other bids on behalf of the 'seller' up to the reserve placed on the lot, although the auctioneer will not indicate during the auction that he is making such bids on behalf of the 'seller'. The 'buyer' acknowledges the rights of the auctioneer and the 'seller' set out in this Condition and waives any claim that he might have in this connection against 'Sotheby's' or the 'seller'.

12 ***Sale of a lot:*** The person who makes the highest bid accepted by the auctioneer (or that person's disclosed principal, if applicable) shall be the 'buyer'. The striking of the auctioneer's hammer marks the acceptance of the highest bid and identifies the 'hammer price' at which the lot is knocked down by the auctioneer to the 'buyer'. The striking of the auctioneer's hammer also marks the conclusion of a contract of sale between the 'seller' and the 'buyer'.

13 ***Auctioneer's discretion:*** Notwithstanding Conditions 11 and 12 above, the auctioneer has absolute discretion at any time during the course of the auction to:
(i) withdraw any lot;
(ii) re-offer a lot for sale if the auctioneer reasonably believes that there is an error or dispute; and/or
(iii) take such other action as he reasonably thinks fit in the circumstances.

14 ***Currency converter:*** Auctions are conducted in pounds sterling. Where a currency converter is operated, it is for your convenience only. Errors may occur in the currency converter and you should not rely on it as a substitute for the sterling bidding.

15 ***Video images:*** At some auctions, there will be a video screen in operation for the convenience of both 'buyers' and 'sellers'. Errors may occur in the operation of the video screen. We cannot accept responsibility either for the quality of the image reproduced on the video screen, nor for the correspondence of the screen image to the original.

After the sale

16 ***Payment:*** Immediately after the conclusion of the relevant session of the auction in which the lot was sold, you shall pay us, in pounds sterling, the 'total amount due (including 'buyer's premium'). Payment will not be deemed to have been made until we are in receipt of cash or cleared funds.

17 ***Collection of purchases:*** You shall collect the purchased lot, at your expense, no later than five working days after the day of the sale. Unless we exercise our discretion to do so, and without prejudice to Condition 23(g) below, the lot shall not be released to you before receipt by us of the 'total amount due'.

18 ***Passing of title:*** You shall always remain liable for the 'total amount due' and you shall not acquire title to the lot sold until you have made payment in full of the 'total amount due' in respect of that lot and 'Sotheby's' has applied such payment to the lot (even if, without prejudice to Condition 17, we exercise our discretion to release it to you). Other than where we have agreed with you to the contrary, and subject to Condition 23(d) below, any monies received from you shall be applied in order of the oldest debt owed by you to 'Sotheby's' or the oldest purchase made by you at 'Sotheby's' or any 'Sotheby's affiliated company' having regard to the date of sale and the number of the lot.

19 ***Proceeds of on-sale:*** In circumstances where you on-sell the lot or any part of the lot before making payment in full to us of the 'total amount due', you agree to:
(i) hold on trust for us the proceeds of that sale to the extent that they are equal to the 'total amount due' less any amounts from time

to time paid to us applied to that lot; and
(ii) keep the amount that you hold on trust for 'Sotheby's' in respect of any lot in a separate bank account.

20 *Transfer of risk:* Any lot purchased is entirely at your risk from the earlier of:
(i) the time you collect the lot purchased; or
(ii) the time that you pay to us the 'total amount due' for the lot; or
(iii) five (5) working days after the day of the sale.

You shall be solely responsible for insuring the lot purchased from the time risk passes to you.

You will be compensated for any loss or damage to the lot which occurs after sale but prior to the time risk passes to you. The maximum amount of compensation shall be the 'hammer price' of the lot plus the 'buyer's premium' received by 'Sotheby's', and shall exclude any indirect or consequential loss or damage. However, we will not, in any circumstances, be liable for any loss or damage caused to frames or to glass which is covering prints, paintings or other works unless the frame or glass is, in itself, the object sold at auction. Nor will we be liable for loss or damage caused by any of the events set out in Condition 31 below.

21 *Packing and handling:* The packing and handling of lots is entirely at your risk and expense and we shall not, in any circumstances, be responsible for any acts or omissions of the packers or shippers.

22 *Export:* The export of any lot from the United Kingdom or import into any other country may be subject to one or more export or import licences being granted. It is the 'buyer's' responsibility to obtain any relevant export or import licence. Lots purchased shall be paid for in accordance with Condition 16 and the denial of any export or import licence required or any delay in the obtaining of such licence shall not justify the rescission or cancellation of the sale by you or any delay by you in making payment of the 'total amount due' for the lot.

23 *Remedies for non-payment:* If the 'total amount due' is not paid on any lot in accordance with Condition 16, we shall, in our discretion and without prejudice to any other rights which we and the 'seller' may have, be entitled, both for ourselves and as agent for the 'seller', to exercise any one or more of the following rights or remedies:
(a) commence proceedings against you for damages for breach of contract;
(b) cancel the sale of the lot;
(c) apply any payments made by you to us or any 'Sotheby's affiliated company' as part of the 'total amount due' or otherwise towards any costs or 'expenses' incurred in connection with the sale of the lot;
(d) apply any payments made by you to us or any 'Sotheby's affiliated company' as part of the 'total amount due' or otherwise towards any other debts owed by you to us or any other 'Sotheby's affiliated company' in respect of any other transaction;
(e) arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by you to us. You and the 'seller' consent to and authorise us to arrange and carry out such re-sale on the Conditions of Business applicable at the time of such re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at our sole discretion. The 'net sale proceeds' will be applied in reduction of your debt. If a re-sale should result in a lower price than the original 'hammer price' obtained, we and the 'seller' shall be entitled to claim the balance from you together with any costs incurred in connection with your failure to make payment. If the re-sale should result in a higher price than the original 'hammer price' obtained, the surplus shall be paid to the 'seller'. In such case, you waive any claim which you may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;
(f) set off any amounts owed by us or any 'Sotheby's affiliated company' to you against any amounts which you owe to us or any 'Sotheby's affiliated company', whether as the result of any proceeds of sale or otherwise;
(g) exercise a lien over any of your property which is in our possession or in possession of any 'Sotheby's affiliated company' for any reason until payment of all outstanding amounts due to us have been made in full. We shall notify you of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen days following such notice, we shall be entitled to arrange and carry out the sale of any such property in accordance with (e) above;
(h) charge you the 'seller's' and our reasonable legal and administrative costs incurred;
(i) charge you interest at a rate not exceeding 6% (six per cent) per annum above the base lending rate quoted by Barclays Bank plc from time to time on the 'total amount due' to the extent that it remains unpaid for more than five (5) working days after the date of the auction;
(j) insure, remove and store the lot either at our premises or elsewhere at your sole risk and expense;
(k) reject any bids made by or on your behalf at any future auction or require you to make a deposit with us before accepting any such bids.

24 *Remedies for failure to collect purchases:* If you do not collect a purchased lot within five working days after the sale, we may arrange storage of the lot at your risk and expense. This shall apply whether or not you have made payment of the 'total amount due'. We shall release the purchased lot only after you have made payment in full of all storage, removal, insurance and any other costs incurred, together with payment of all other amounts due to us including, if applicable, the 'total amount due'. We shall, in our absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23 (a), (c), (e), (f), (g) and (h) above, provided that we shall not exercise our right under Condition 23 (e) above for a period of six months following the relevant sale. In the event that we exercise our rights under Condition 23 (e) above, we undertake to hold to your order the 'net sale proceeds' received by us in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

C Conditions mainly concerning Sellers

25 *Seller's warranties:* This Condition governs your relationship with both the 'buyer' and

ourselves. If we or the buyer consider any of the warranties listed below to be breached in any way, either we or the 'buyer' may take legal action against you. You agree to indemnify 'Sotheby's' and any 'Sotheby's affiliated company', their respective servants, directors, officers and employees and the 'buyer' against any loss or damage resulting from any breach or alleged breach of any of your representations or warranties, or other terms set forth in these Conditions of Business. Where we reasonably believe that any breach of such representation or warranty has occurred, you authorise 'Sotheby's' in its sole discretion, to rescind the sale.

You warrant to us and to the 'buyer' that at all relevant times (including but not limited to the time of the consignment of the property and the time of the sale):

(a) you are the true owner of the property, or are properly authorised to sell the property by the true owner;

(b) you are able to and shall, in accordance with these Conditions of Business, transfer possession to the 'buyer' and good and marketable title to the property free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) you have provided us with all information concerning the provenance of the property and have notified us in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;

(d) you are unaware of any matter or allegation which would render any description given by us in relation to the lot inaccurate or misleading;

(e) where the property has been moved to the European Union from a country that is not a member of the European Union, the property has been lawfully imported into the European Union; the property has been lawfully and permanently exported as required by the laws of any country in which it was located; required declarations upon the export and import of the property have been properly made; any duties and taxes on the export and import of the property have been paid;

(f) you have or will pay any and all taxes and/or duties that may be due on the 'net sale proceeds' of the property and you have notified us in writing of any or all taxes and for duties that are payable by us on your behalf in any country other than the country of the sale;

(g) unless you advise us in writing to the contrary at the time you deliver the property to us, there are no restrictions, copyright or otherwise, relating to the property (other than those imposed by law) and no restrictions on our rights to reproduce photographs or other images of the property; and

(h) unless you advise us in writing to the contrary at the time you deliver the property to us, any electrical or mechanical goods (or any electrical or mechanical parts of lots being offered for sale) are in a safe operating condition if reasonably used for the purpose for which they were designed and are free from any defect not obvious on external inspection which could prove dangerous to human life or health.

Before the sale

26 ***Preparation for sale:*** You agree that we shall have sole and absolute discretion as to:

(i) the way in which property may be combined or divided into lots for sale;

(ii) the way in which lots are included in the sale;

(iii) the way in which any lot is described and illustrated in the catalogue or any condition report;

(iv) the date and place of the auction(s); and

(v) the manner in which any sale is conducted.

We reserve the right to consult with and rely on any outside experts, consultants or restorers of our choice in relation to the property and to carry out such other inquiries or tests in relation to the property either before or after the sale as we may, in our absolute discretion, deem appropriate. This is, however, a matter for our discretion and we are under no duty to carry out such consultation, inquiries or tests.

27 (a) ***Estimates:*** Any estimate given by us, whether written or oral, is a matter of opinion only and is intended only as a guide. An estimate shall not be relied upon as a prediction of the anticipated selling price. Any estimate given (whether written or oral and whether in a catalogue, receipt, letter or otherwise) may, in our absolute discretion, be revised from time to time.

(b) ***Exclusion of liability:*** Any representations, written or oral and including those in any catalogue, report, commentary or valuation in relation to any aspect or quality of any lot, including price or value (a) are statements of opinion only and (b) may be revised prior to the lot being offered for sale (including whilst the lot is on public view). Neither 'Sotheby's', any 'Sotheby's affiliated company', nor any agent employee or director thereof shall be liable for any errors or omissions in any such representations.

(c) ***Limitations on claims by seller:*** Any claim by the 'seller' (excluding any claim covered by Condition 31) shall, in any event, be limited to the 'net sale proceeds' in respect of that lot.

28 ***Withdrawal of lots by you:*** If you choose to withdraw property from the sale after the earlier of (i) your written agreement to sell the property with us and (ii) 12 weeks before the date of the auction of the property, you will be liable to pay to us a withdrawal fee calculated in accordance with Condition 30 below. If you withdraw property before that time, no withdrawal fee shall be payable.

29 ***Withdrawal of lots by us:*** We may withdraw a lot from sale without any liability if (i) we reasonably believe that there is any doubt as to its authenticity or attribution or (ii) it is established or alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) you breach any provisions of the Conditions of Business in any material respect or (iv) the lot contains any endangered species for which a 'CITES' sale exemption is required and the sale exemption has not been granted by the day preceding the first day of the viewing of the sale or (v) we consider the lot to be of insufficient sale value or (vi) the lot suffers from loss or damage so that it is not in the state in which it was when we agreed to sell it or (vii) the auction at which it was proposed to sell the lot is postponed for any

reason.

If we become aware of a competing title claim to, or lien over, a lot consigned by you, we shall not release the lot to you until the title claim or lien, as applicable, has been finally resolved to our satisfaction.

30 ***Withdrawal fee:*** If the property is withdrawn because the circumstances described in any of (i), (iv), (v), (vi) or (vii) of Condition 29 above occurs, then you shall not be charged a withdrawal fee and the property shall be returned to you at your expense provided that there is no adverse title claim on the property. If, however, the property is withdrawn for any other reason, you shall pay us a withdrawal fee together with any 'expenses'. The withdrawal fee shall be equal to the sum of the 'seller's commission' and the 'buyer's premium' and shall be calculated as if the withdrawn property had sold at the 'mid pre-sale estimate'. The rate of 'seller's commission' shall be the rate applicable at the time of consignment of the withdrawn lot. We shall not be obliged to withdraw any property from sale or to return it to you unless you have paid us the withdrawal fee.

31 ***Risk of loss or damage - risk borne by us:*** Unless otherwise agreed with us in writing at the time of delivery of the lot to us, we will, at your expense, and on the terms set out in this Condition 31, bear the risk of loss or damage in any lot from the time we receive such property until (i) risk passes to the 'buyer' of the lot following sale of the lot, or (ii) 60 days after the relevant auction, if the lot is unsold or (iii) 6 months after the lot has been delivered to us, if it remains in our possession and has not been consigned for sale by then.

We shall charge you, and you agree to pay, a sum in respect of the risk borne by us at a rate which shall be equal to one per cent (1%) of:

(i) the 'hammer price', if the lot is sold; or
(ii) the 'reserve price', if the lot is unsold; or
(iii) the 'mid pre-sale estimate', if the lot is not offered for sale for any reason; or
(iv) if there is no 'mid pre-sale estimate' then a reasonable estimate of the auction value of the lot at the date at which it was delivered to us.

Where (i) above applies, you agree that we may deduct such a sum from the 'hammer price' of the lot.

If any loss or damage should occur to the property whilst the risk in it is borne by us, we shall not be liable to pay you any more than the amount set out in (i)-(iv) above, as applicable, less 'seller's commission' plus 'expenses' and any applicable VAT on each of the 'seller's commission' and 'expenses'. If the property is partially damaged or partially lost and has depreciated in value, in our opinion, by less than 50%, we shall either (i) pay you the amount of depreciation and the property will be offered for sale or returned to you, or (ii) pay you for the property as set forth in the preceding sentence, and you will no longer own the property.

We will not be liable for any loss or damage caused to frames or to glass covering prints, paintings or other work. Nor will we be liable for loss or damage caused by:

(i) any third party whom we have instructed to deal with the property with your consent;
(ii) changes in humidity or temperature;
(iii) normal wear and tear, gradual deterioration or inherent vice or defect;
(iv) errors in processing;
(v) war, weapons of war employing atomic fission, or radioactive contamination.

32 ***Risk of loss or damage: - cover arranged by you:*** If you do not wish us to bear the risk of loss or damage cover in any lot delivered to us, you must agree this with us in writing at that time. In the event that you agree this with us, you will maintain insurance cover for the lot until the 'buyer' has made payment for the lot in full. In such circumstances, you agree to:

(i) provide us with a copy of a certificate of insurance for the lot;
(ii) procure a waiver of subrogation by your insurer of all rights and claims which they may have against us in connection with loss or damage, such waiver of subrogation in a form satisfactory to us, and to provide us with a copy of such waiver;
(iii) indemnify us against any claim for loss, damage or costs in respect of the lot, however that claim may arise;
(iv) notify your insurer of the terms of the indemnity set out in (iii) above;
(v) reimburse us on demand for all payments, costs or 'expenses', including legal fees, which we incur as a result of any claim. Any payment which we make under this Condition shall be binding upon you and shall be accepted by you as being conclusive evidence that we were required to make such payment, even where no legal liability has been proved; and
(vi) waive all rights and claims which you may have against us in connection with such loss or damage, other than in circumstances where the loss or damage was caused by our wilful misconduct.

If you fail to comply with sub paragraphs (i) and (ii) above within 10 days of delivery of any lot to us, we shall bear the risk of loss or damage in the lot in accordance with the terms of Condition 31 above. We shall bear such risk of loss or damage from the start of the 11th day following the day of delivery of the lot to us. If any loss or damage should occur to the lot after that time, our liability to you shall be limited to the excess, if any, of (a) the relevant amount set out in (i)-(iv) of Condition 31 above, over (b) any amount payable to you for such loss or damage under the insurance policy you agreed to maintain for the lot under this Condition plus any deductible applicable thereunder.

33 ***Reconsignment:*** We may, at our discretion, decide to reconsign any lot so that it shall be offered for sale at public auction by another 'Sotheby's affiliated company'. We shall notify you in writing if we decide to do this and, unless you object in writing within ten (10) days of such notice, you shall be treated as consenting to such reconsignment. In those circumstances, any sale shall be conducted under the Conditions of Business in the relevant sale catalogue, save only that, as between you and us, these Conditions of Business shall continue to apply and shall prevail in the event of any conflict. Any proceeds of sale shall be remitted to you in the currency in which the auction is conducted and all local taxes shall apply.

At the sale

34 ***Reserves:*** Unless otherwise agreed in writing, each lot will be offered for sale subject to a reserve of seventy five per cent (75%) of the

low pre-sale estimate agreed with you. If you and 'Sotheby's' are unable to agree on a low pre-sale estimate, the reserve shall be seventy five per cent (75%) of our 'low pre-sale estimate'.

No reserve will exceed the final 'low pre-sale estimate' announced or published by us, other than in circumstances where the reserve agreed is in a currency other than pounds sterling and the exchange rates fluctuate between the time the reserve is agreed and the day of the auction. In those circumstances, if we are unable to agree a revised reserve with you, the reserve shall be an amount equal to the pounds sterling equivalent based on the closing exchange rate available on the business day immediately preceding the auction.

We shall in no circumstances be liable if bids are not received at the level of the reserve but shall be entitled, in our discretion, to sell the lot below the reserve. If we do so, we shall pay you the sale proceeds which you would have received if the lot had sold at the reserve. If a lot fails to sell, the auctioneer will announce that the lot is unsold.

35 ***Bidding at the sale:*** You may not bid for your own property. Although we shall be entitled to bid on your behalf up to the amount of the reserve, you shall not instruct or permit any other person to bid for the property on your behalf. If you should bid on your own behalf (or instruct someone else to do so), we may treat you as the successful bidder. In those circumstances, you shall not be entitled to the benefit of Conditions 3 and 34 above and you shall pay to us a sum representing the total of the 'seller's commission', the 'buyer's premium' and all 'expenses' which we have incurred in connection with the sale of the lot. We shall be entitled to exercise a lien over the lot until payment of that sum has been made by you in full.

After the sale

36 ***Payment to be made by you to us:*** Following the sale, you will be liable to pay us the following sums:

(i) the 'seller's commission'; and

(ii) 'expenses'.

We shall be entitled to deduct each of these items from monies received from the 'buyer'. You authorise Sotheby's to charge the buyer and retain the 'buyer's premium'.

37 ***Payment of net sale proceeds to you:*** Unless we have been notified by the 'buyer' of his intention to rescind the sale on the basis that the lot is a counterfeit, we shall send to you on the thirty fifth day after the final day of the auction, the 'net sale proceeds' received from the 'buyer' in cleared funds, less any other amount you owe us or any 'Sotheby's affiliated company'. You should note that the 'net sale proceeds' payable to you are derived from the actual proceeds of sale received by us from the 'buyer'. Where the 'buyer' makes payment more than 30 days after the final day of the relevant sale, we shall send you the 'net sale proceeds' less any other amount you owe us or any 'Sotheby's affiliated company' within 5 working days of receipt of cleared funds. We reserve the right to release a lot to the 'buyer' before we receive the 'total amount due' for the lot. If we choose to do so, we shall remit to you the 'net sale proceeds' of the lot on the thirty fifth day after the final day of the auction.

38 ***Rescission:*** Where we are satisfied that the lot is a counterfeit, we shall rescind the sale and notify you of such rescission. We shall, in our absolute discretion, be entitled to dispense with the requirements of Condition 3 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the notice advising you of the rescission of sale, you will return to us any 'net sale proceeds' previously paid by us to you in connection with the lot and shall reimburse us for any 'expenses' incurred in connection with the rescinded sale. On receipt of such funds, we shall return the lot to you. We shall be entitled to the 'net sale proceeds' of the lot if, for reasons beyond our control, we cannot return the lot to you.

39 ***Non-payment by the buyer:*** We are under no obligation to enforce payment by any 'buyer' nor to undertake legal proceedings to recover such payment. You agree to inform us of any action which you choose to take against the 'buyer' to enforce payment of the amount due to you.

We have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to you. On your request, we will inform you of any action being taken against the 'buyer' and shall give consideration to any views which you may express to us on the appropriate course of action to take to recover the amount due.

We shall be entitled to charge the 'buyer' interest for late payment in accordance with Condition 23(i) above and you authorise us to retain such interest for our own account.

If the 'buyer' fails to pay the 'total amount due' but we agree to remit to you an amount equal to the 'net sale proceeds', ownership of the relevant lot shall pass to us. For the avoidance of doubt, we shall have the benefit of all of your representations, warranties and indemnities set out in these Conditions of Business.

40 ***Post-auction sales:*** If any lot fails to sell at auction, we shall be entitled for a period of forty (40) days following the auction to sell the lot. Unless you agree to the contrary, any post-auction sale shall only be concluded for a price that will result in a payment to you of not less than the 'net sale proceeds' to which you would have been entitled had the lot been sold at the reserve price. If a post-auction sale is agreed, your obligations to us and the 'buyer' with respect to such lot are the same as if the lot had been sold at auction. Any reference in the Conditions of Business to the date of the auction shall be treated as being a reference to the date of the post-auction sale.

41 ***Unsold lot:*** We will send you a notice to the address given on the relevant property receipt form if any lot fails to sell at auction. If such lot has not been sold privately pursuant to Condition 40 above, you shall either reconsign the lot to us for re-sale or, alternatively, collect the lot from us. If you decide to collect the lot, we reserve the right to charge you a reduced commission amounting to fifty per cent (50%) of the 'seller's commission', plus 'expenses'. The 'seller's commission' shall in these circumstances be calculated as if the lot had

sold at the reserve price. The rate of 'seller's commission' shall be the rate applicable at the date of the auction.

If you fail either to reconsign or collect the lot as set out above within sixty (60) days of the auction, we shall, in our sole discretion, be entitled to:

(i) store the lot at an independent storage facility at your risk and expense; or

(ii) re-offer the lot for sale at public auction with a reserve no less than fifty per cent (50%) of the original reserve.

In the event of such re-sale, we shall be entitled to deduct from the 'hammer price' the reduced commission in respect of the initial sale plus 'expenses' together with the 'seller's commission' on the re-sale plus 'expenses'. We reserve the right to charge you our reasonable legal and administrative costs incurred.

Any re-sale shall be conducted under the Conditions of Business printed in the sale catalogue of the relevant sale, save only that, as between you and us, these Conditions of Business shall continue to apply and shall prevail in the event of any conflict.

D ***Conditions concerning both buyers and sellers***

42 ***Governing law:*** These Conditions of Business and any amendment to them shall be governed by and interpreted and construed in accordance with English law.

43 ***Jurisdiction:***

(i) 'Sotheby's' and all 'buyers' and 'sellers' (and any prospective 'buyers' or 'sellers') agree that the Courts of England are (subject to Condition 43(ii) below) to have exclusive jurisdiction to settle any dispute (including claims for set-off and counterclaims) which may arise in connection with the validity, effect, interpretation or performance of, or the legal relationships established by, these Conditions of Business or otherwise arising in connection with these Conditions of Business.

(ii) The agreement contained in Condition 43(i) above is included for the benefit of 'Sotheby's'. Accordingly, notwithstanding the exclusive agreement in Condition 43(i) above, 'Sotheby's' shall retain the right to bring proceedings in any Court which has jurisdiction by virtue of the Convention on Jurisdiction and the Enforcement of Judgements signed on 27 September 1968 (as from time to time amended and extended) or otherwise.

44 ***Service of process:*** All 'buyers' and 'sellers' irrevocably consent to service of process or any other documents in connection with proceedings in any Court by facsimile transmission, personal service, delivery at the last address known to us or any other usual address, mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted.

45 ***Photographs and illustrations:*** You agree that we shall have the absolute right (on a non-exclusive basis) to photograph, illustrate or otherwise produce images of any lot consigned to us for sale. We shall retain copyright in all images created by us of any lot and shall have the right to use such images in whatever way we deem appropriate, both before and after the auction.

46 ***Value added tax:*** Where these Conditions of Business refer to an obligation to make payment by 'buyer' or 'seller', the 'buyer' or 'seller' (as applicable) shall be liable to pay any VAT required by law or, if applicable, any amount in lieu of VAT. Where the Conditions of Business give 'Sotheby's' a right to receive payment from 'buyer' or 'seller', such right shall include the right to receive any VAT due or, if applicable, any amount due in lieu of VAT.

47 ***Copyright:*** No representations or warranties are made by either the 'seller' or 'Sotheby's' as to whether any lot is subject to copyright, nor as to whether the 'buyer' acquires any copyright in any lot sold.

48 ***Export /import and embargoes:*** No representations or warranties are made by 'Sotheby's' or the 'seller' as to whether any lot is subject to any export restrictions from the United Kingdom or any import restrictions of any other country. Similarly, we make no representations or warranties as to whether any embargoes exist in relation to particular lots.

49 ***Notices:*** Any notice or other communication shall be in writing and, if sent by post, shall be deemed to have been received by the addressee on the second working day after posting or, if the addressee is outside the United Kingdom, on the fifth working day after posting. If any written notice is delivered by hand, it shall be treated as having been received at that time and, if any written notice is sent by facsimile, it shall be deemed to have been received 24 hours after sending. Any notice sent to us shall be sent to 34-35 New Bond Street, London W1A 2AA. Any notice which we send to you may be sent to your last address known to us.

50 ***Severability:*** In the event that any provisions of these Conditions of Business should be held unenforceable for any reason, the remaining conditions shall remain in full force and effect.

51 ***Personal details:*** If we so request, each of the 'buyer', the 'seller' and any bidder at auction agrees to provide (in a form acceptable to us) written confirmation of their name, permanent address, proof of identity and creditworthiness.

52 ***Introductory commissions:*** We reserve the right to pay out of our remuneration a fee to any third party introducing clients or property to us.

53 ***Miscellaneous:***

(i) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for your convenience only.

(ii) No act, failure to act or partial act by 'Sotheby's' shall be deemed a waiver of any of its rights hereunder.

(iii) The singular includes the plural and vice versa where the context requires.

(iv) These Conditions of Business shall not be assignable by the 'buyer' or the 'seller' without the prior written agreement of 'Sotheby's'. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.

(v) Where terms have special meanings ascribed to them, a glossary may appear before the first lot in the relevant catalogue.

VAT INFORMATION FOR BUYERS

The following paragraphs are intended to give guidance to buyers on the VAT implications of purchasing property at Sotheby's. The information concerns the most usual circumstances (arising from the VAT rules introduced on 1 June 1995) and is not intended to be complete. In all cases the UK VAT legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. Property with no VAT symbol

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at 17.5% on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Customs & Excise.)

(VAT-registered buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Cashier's Office or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

2. Property with a † symbol

These items will be sold under the normal UK VAT rules and VAT will be charged at 17.5% on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. A form is available from the Cashier's Office which will act as such evidence once completed by the buyer or the buyer's agent. If the shipping is undertaken by Sotheby's, no such form will be required.)

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Customs & Excise' for information on how to recover VAT incurred on the buyer's premium.)

3. Property with a α symbol

Items sold to buyers whose address is in the European Union (EU) will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the European Union (EU) will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. Property sold with a ‡ or Ω symbol

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on both the hammer price and buyer's premium:

‡ - 5%

Ω - 17.5%

Buyers intending to take their purchased

property out of the EU should see 'Exports from the European Union'.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence for VAT return purposes. You should confirm with the Shipping Department that Sotheby's has a record of your VAT registration number and wait for a certificate C79 to be issued by HM Customs & Excise.)

(VAT-registered buyers from other EU countries may be able to seek repayment of the import VAT paid by applying to HM Customs & Excise with a copy of the C88 import declaration available from the Shipping Department - see 'VAT Refunds from HM Customs & Excise'.)

5. Exports from the European Union

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. without a VAT symbol.

- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.

- the import VAT charged on hammer price and buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- For lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.

- For lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Customs & Excise. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. Buyers carrying their own property must obtain hand-carry papers from the Shipping Department.

Once the appropriate paperwork has been returned to Sotheby's, a refund of the VAT charge will be made. Please note, an administrative fee of £20.00 will be charged for this service.

Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.

Buyers intending to export lots under temporary importation (‡ or Ω symbols) should notify the Shipping Department **before** collection. Failure to do so may result in the crystallisation of the import VAT charge and Sotheby's will be unable to refund the VAT charged on deposit.

6. VAT Refunds from HM Customs & Excise

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Customs & Excise. Repayments in this manner are limited to businesses located outside the UK and may be considered for:

- VAT charged on buyer's premium on property sold under the normal VAT rules i.e. with a † or a symbol.

- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation i.e. with a ‡ or Ω symbol.

Claim forms are available from:
HM Customs & Excise
Overseas Repayment Section
8th/13th Directive
Customs House
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Londonderry, BT48 7AE
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Tel: (44) 1504 372727
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John Houston, RSA
'She could have danced all night across a crowded room,' oil on canvas signed,
65 by 76in., 165 by 193cm.
Offered by Corrymella Scott Gallery
Estimate: $10,000-15,000

SCOTTISH SALE 22nd March – 12th April

Following the success of its first online sale of Scottish pictures, SOTHEBYS.COM will be holding a second sale devoted to Scottish art. This will include paintings, drawings and watercolours depicting traditional scenes of the 19th century, as well as a section devoted to Modern and Contemporary Scottish Art. The sale will coincide with Sotheby's annual Scottish Sale at Hopetoun House.

'Gelede' Mask, Yoruba tribe, SW Nigeria, painted wood in blue and white
25 by 42cm.
Offered by Peter Willborg
Estimate: $1,000-2,000

ART OF AFRICA 30th March – 13th April

SOTHEBYS.COM presents a special sale devoted to the traditional arts of Africa. A diverse selection of objects will be offered ranging from superb ceremonial figures to household and personal accoutrements.

Tiffany Favrile Amber Glass Vase, circa 1915
Estimate: $1,500-2,000

WORKS OF ART BY LOUIS COMFORT TIFFANY
5th April – 19th April

This sale focuses on the work of the most influential figure in the development of American Art Nouveau movement, Louis Comfort Tiffany. Exemplifying the diversity of his production the sale will offer a selection of vases, desk sets, lamps, metalwork and ceramics.

Københavnerstolen (The Copenhagen Chair), designed by Arch. Mogens Voltelen, produced by master cabinet maker Niels Vodder. 1960 version in oak and leather
Estimate: $2,000-3,000

RUSSIAN WORKS OF ART, PORTRAIT MINIATURES AND OBJECTS OF VERTU 12th April – 26th April

This auction will include a selection of Russian and Greek icons, porcelain, silver, objects of Vertu and European and American portrait miniatures of the 18th & 19th centuries.

Austrian Enamel Miniature Epergne, circa 1900
Estimate: $1,000-1,500

KLASSIK: CLASSIC MODERN DANISH DESIGN
19th April – 10th May

Klassik, the leading Danish gallery for vintage furniture, celebrates its 10th Anniversary with a special online sale of extraordinary pieces collected through the past decade. The sale will include a wide range of specially selected objects dating from 1930 to 1960. All items in this sale will be on view at Klassik's Copenhagen gallery for the duration of the sale.

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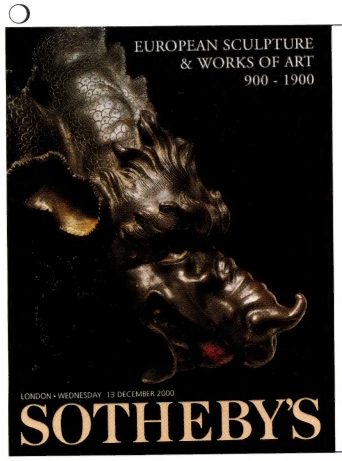

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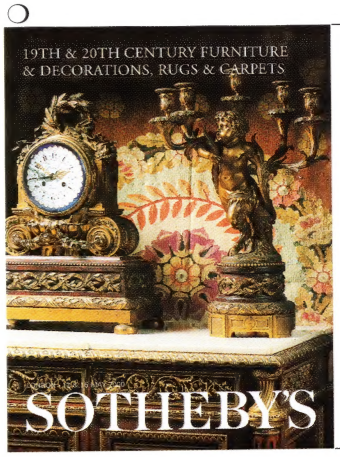

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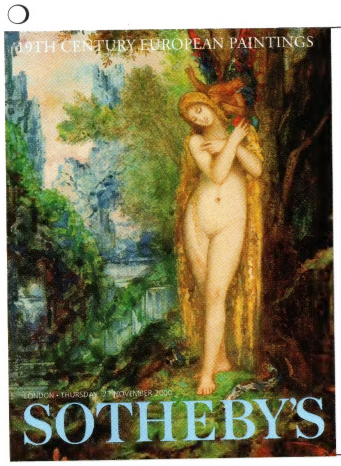

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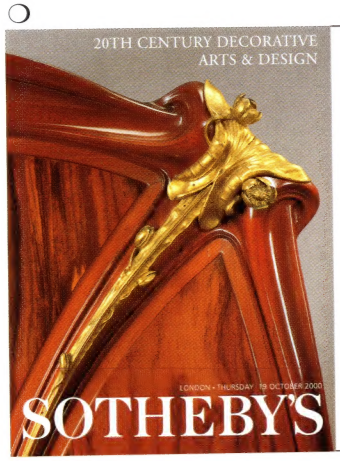

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